ŚRAUTA VINIYOGA OF THE MANTRAS OF THE ṚGVEDA—SAṀHITĀ

Thesis Submitted

for the Degree of Doctor of Philosophy

By

M. P. Lakhera

SANSKRIT DEPARTMENT
UNIVERSITY OF ALLAHABAD

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CONTENTS

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P R E F A C E

The Vedic sacrifice occupies a unique position in the religious and cultural history of India. At one time it had become the very centre of all communal activity and interest and it had supplied a suitable background for the emergence of the upaniṣadic philosophy. The study of Vedic sacrifice in all its various aspects is, therefore, of great importance.

The present study is limited to the Śrauta viniyoga of the Ṛgveda-mantras as laid down by the Brāhmaṇas and the Śrauta Sūtras of the Ṛgveda. The compilation of the Śrauta viniyoga of all the mantras of the Ṛksaṁhitā from these sources in the present work was in itself a huge task, which was necessary in order to create a sound basis for further research. Much more could be added to what is presented in the following pages. But considerations of time and space did not allow it. Thus the present study is offered as a modest contribution towards the investigation of certain problems relating to the Śrauta ritual.

For the initial suggestion to undertake this worthwhile study and for the inspiration and obligations innumerable to count , I owe a profound debt of gratitude to my Professor Pt. K. Chaṭṭopādhyāya. I also offer my thanks to Professor Dr. A. P. Mishra, Head of the Sanskrit Department, Allahabad University, for the encouragement I have received from him.

Aug. 15, 72 M. P. Lakhera

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ABBREVIATIONS

AĀ -------- Aitareya Āraṇyaka.

AB -------- Aitareya Brāhmaṇa.

ABI ------- Aitareya Brāhmaṇa, Introduction of the English translation of M. Haug.

ĀpŚ -- Āpastamba Śrauta-Sūtra

AŚ -------- Āśvalāyana Śrauta Sūtra.

ASL ------- Ancient Sanskrit literature, Max Muller

ERE ------- Encyclopaedia of Religion and Ethics

GB -- -- Gopatha Brāhmaṇa

HIL ------- History of Indian literature, Winternitz.

JB -- -- Jaiminīya Brāhmaṇa

JS -------- Jaiminīya Sūtra Vṛtti

KB -------- Kauṣītaki Brāhmaṇa (also named as Śāṅkhāyana Brāhmaṇa).

PB -------- Pañcaviṁśa-Brāhmaṇa

PRCV ------ The place of the Ṛgveda-Saṁhitā in the Chronology of Vedic literature, Pt. K. Chaṭṭopādhyāya.

RL -------- Rituall litterature.

RPV ------- Religion And Philosophy of the Veda And Upanishads, Keith.

RS -------- Ṛk-Saṁhitā

RSG ------- Ṛgveda Mantras in their Ritual Setting in the Gṛhyasūtras, Āpte.

RV -------- Ṛgveda

RVL ------- Religion in Vedic literature, Deshmukh

RVO ------- Religion des Veda, Oldenberg

ŚĀ -------- Śāṅkhāyana Āraṇyaka.

ŚB -------- Śatapatha Brāhmaṇa

SR -------- Sacrifice in the Ṛgveda, Potdar

ŚŚ -------- Śāṅkhāyana Śrauta Sūtra

D. ------ Deity.

M. ------ Mantra

R. ------ Ṛṣi

SV --------- Sāmaveda - Saṁhitā.

TB --------- Taittirīya Brāhmaṇa.

TS --------- Taitiriya Saṁhitā.

VS --------- Vājapeya Sacrifice, Vājapeya performance Committee, Poona, 1955.

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B I B L I O G R A P H Y

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INTRODUCTION

यज्ञेन वाचः पदवीयमायन्
तामन्वविन्दन्नृषिषु प्रविष्टाम् ।
तामाभृत्या व्यदधुः पुरुत्रा
तां सप्त रेभा अभि सं नवन्ते ॥१०.७१.३॥

Early Vedic Sacrifice

The Vedic Aryans entered India with some form of sacrifice whic they had developed during the Indo-Iranian period. The nature of this sacrifice must have been more or less the same as is described by Herodotus with reference to the Ancient Persians. This is what Herodotus states:

"To these gods the Persians offer sacrifice in the following manner: they raise no altar, light no fire, pour no libations, there is no sound of the flute, no putting on of chaplets, no consecrated barley cake, but the man who wishes to sacrifice brings his victim to a spot of ground which is pure from pollution, and there calls upon the name of the god whom he intends to offer------. He cuts the victim to pieces, and having boiled the flesh, he lays it out upon the softest grass, that he can find, trefoil especially. When all is ready, one of the Magi comes forward and chants a hymn, which they say recounts the origin of the gods. It is not lawful to offer sacrifice unless there is a Magus present. After waiting a short time the sacrificer carries the flesh of the victim away with him, and makes whatever use of it he pleases."[1]

The statement of Herodotus indicates a very simple type of sacrifice. Even fire, which occupied a predominant place in the later Vedic sacrifice,

1. Herodotus, 'The Persian Wars', p. 50, translated by George Rawlinson, Published by Random House, New York, 1942.

is not kindled in it. It was at some later stage that the Vedic Aryans introduced fire[2] in their sacrifice probably to ward off evil spirits and demons. Still later Agni became havyavāhana[3] and the gods were referred to as agnijihvāḥ.

The invocation of gods was the most important element in the Vedic sacrifice at the earliest stage. The statement of Herodotus indicates the importance of the recitation of hymns by the Magi in the sacrifice. Thus the gods, the hymn, the oblation and the fire were the four elements of the early Vedic sacrifice. X.88.8 states that the gods created hymn, Agni and oblation and these three constituted their yajña (Sūktavākam prathamam ād id agnim ād id havirajanayanta devāḥ/ teṣāṁ yajño abhavat tanūpāstaṁ dyaur veda taṁ pṛthivī taṁ āpaḥ//).

Later Developments in the Sacrifice

With the passage of time the simple sacrifice of the early days developed into a complex structure. The hymns collected in the Ṛk-saṁhitā give us a fairly clear picture of this development in its early stages. Agni has by and by come to be looked upon as the Hotā, the purohita and the ṛtvik ('agnimīḍe purohitaṁ, yajñasya devam ṛtvijam/hotāram ratnadhātamam// I.1//'). Agni is referred to as 'devaḥ prathamo yajñiyo bhuvaḥ' (VIII.23.18) and 'yajñānām yantā' (I.123.2). The first place alloted to Agni in the Ṛk-saṁhitā is a clear indication of the great importance attach to Agni . From the earliest days fire for the sacrifice was kindled with the 'araṇis'. III.29 graphically describes the churning of fire.

2. ERE, XII. P. 611.
3. PROV, P. 6

Besides the animal-offerings, the hymns refer to many other offerings like purodāśa, ghṛta, karambha, dhānāḥ and Soma. When was Soma introduced in the sacrifice is difficult to ascertain, but there is no doubt that it came to occupy the first place among the oblations during the time of the composition of the hymns. With the advancement of the sacrifice a number of implements came to be used in it. The hymns refer to Yūpa, Juhū, upabhṛt, sruvā, prastara, kalaśa etc. The importance attached to the implements is clearly brought out by the fact that the Ṛbhus, whose original human character is indubitable have been allotted a place among the gods and made to share the offerings with them (I.20; I.110; III.60; IV.34 etc.). The ideas about the gods have been changing and this change greatly effected the evolution of the sacrifice. With the development of the sacrifice more than one priest came to be required for its performance. The hymns mention the Hotṛ, the Adhvaryu, the Brahman, the Praśāstṛ, the Āgnīdh, the Potṛ and the Neṣṭṛ. Sacrificial formulas like 'astu Śrauṣat' and terms like 'Svāhā', 'Vaṣaṭ' are also alluded to. Thus we find that the institution of sacrifice shows constant growth in the hymns of the Ṛk-saṁhitā.

The Brāhmaṇas represent the next stage in the development of the Śrauta ritual. In the time intervening the collection of the hymns and the formation of the earliest Brāhmaṇas, the institution of the sacrifice has grown into an institution encompassing the multifarious religious, social, intellectual and the artistic activities of the Aryan people. The different ritualistic practices of the various clans have been assimilated and the differences ironed out. The collection of the hymns in the form of Ṛk-saṁhitā must have contributed largely to this unifying process. The Brāhmaṇas made endeavour to present this developed form of the sacrifice in a systematic way. These are the earliest properly organised text-books on the theory and

practice of the Śrauta-ritual. The extant of the growth of the sacrifice to the time of the Brāhmaṇas will be evident from Ch. I of the present work.

The Śrauta Sūtras represent the next stage and so far as the designing of new forms of the sacrifice is concerned the final stage in the development of the Śrauta ritual. Where the Brāhmaṇas had given a wide ~~fiki~~ field of option in the choice of mantras in particular ritual context, the Śrauta Sūtras have finally laid down the employment of specific mantras in the ritual. Besides, the Śrauta Sūtras describe many forms of sacrifice which must have been evolved after the compilation of the Brāhmaṇas.

The final stage in respect of the theoretical aspect of the Śrauta-ritual, is represented by the Pūrva-mīmāṁsā-sūtras of Jaimini. The main purpose of the Pūrvamīmāṁsā is to lay down the rules for the correct interpretation of the Vedic texts with reference to the sacrificial ritual.

The Srauta-ritual and the Mantras

The intimate relation of the ritual and the mantra at the earliest stage of the institution of sacrifice has already been referred to. Scholars, however, have expressed diverse opinions about the relation of the hymns of the ~~X~~ Ṛk-saṁhitā and the Śrauta ritual. The views of Kaegi[4] and oldenberg[5] are two extremes. Kaegi holds that the Ṛgvedic hymns are mainly poetical and oldenberg ~~apin~~ opines that they are ritualistic in content. The views of other scholars lie in between these two extremes. Max Muller[6] remarks that "not only is the order of the hymns completely independent of the order of the sacrifice, but there are numerous hymns in our collection, which could never

4. as referred to by winternitz HIL, P. 72
5. RVO, P. 8.
6. ASL, P. 247

have been used at any sacrifice" and arrives at the conclusion that the Ṛgveda is not a Veda for the Hotṛ priest, in the same sense, in which the Sāman and the Yajurveda are for the Udgātṛ and the Adhvaryu priests. Macdonell has on the other hand assumed that the ritual in the times of the Ṛk-saṁhitā was the same as is described by its Brāhmaṇas and remarks that "the ritual which the hymns of the Ṛgveda were intended to accompany and which is fully described in the other Vedic texts, is, though carried out by sacrificial priests, from beginning to end saturated with magical observances"[7] Winternitz holds that " often enough, indeed, the Mantras have nothing to do with the sacrificial acts for which they are prescribed and it is extremely interesting from the point of view of the history of religion to see how often prayers are used for purposes to which they are not at all suited, and how often they have been entirely misunderstood, wrongly interpreted or even arbitrarily altered."[8]

This diversity of views can only be dissolved by a close and thorough study of the evolution of the institution of sacrifice with reference to the hymns of the Ṛk-saṁhitā. The study of sacrifice has not, unfortunately, received the same attention as the study of Mythology and Religion. Sacrifice is the link between these two and it is high time that its study be taken up in order to have a clear understanding of the evolution of Indian culture in all its aspects.

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7. ~~ASL, P. 247.~~ ERE, Vol. VIII, p. 312.

8. HIL., P. 276.

Here mention may be made of the excellent work done by Prof. V. M. pte[9] and Prof. K. R. Potdar[10] in this direction. Prof. Āpte has devoted imself to a close study of the viniyoga of the Ṛgveda Mantras in the ṛhya-ritual and has conclusively proved that the viniyoga of the Mantras n the Gṛhya ritual is not so arbitrary as supposed by some scholars, but s based on some well-defined principles. Prof. Potdar has studied the acrifices as it can be gleaned from the hymns of the Ṛk-saṁhitā and has ndevoured to clarify the chronological sequence of the evolution of the Śrauta ritual during the time when the hymns were being composed.

The present study has been taken up, keeping in view certain problems regarding the Śrauta-viniyoga of the Mantras of the Ṛgveda-saṁhitā. Firstly, can the proposition of Prof. Āpte that the viniyoga of the Mantras of the Ṛk-saṁhitā in the ritual is based on certain definite principles, be assertained with reference to Śrauta-viniyoga also? Secondly, What are the improvements and innovations effected by the Brāhmaṇas and the Śrauta-sūtras in the Śrauta-ritual and how have they influenced the course of the evolution of the Vedic sacrifice? Thirdly, Were all the hymns collected in the Ṛk-saṁhitā ever employed in the ritual or were numerous of them simply poetic creations of art with no relation to the ritual ? And lastly, had the collectors of the hymns the requirements of the growing ritual in mind or had they taken up this arduous task without any reference to the ritual ?

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9. RSG

10. SR

Scope and Plan of the Present Work

Considerations of time and space have dictated for the present a narrow limit to the task taken in hand and therefore, the scope of the present work has been limited to the Brāhmaṇas (AB and KB) and the Śrauta Sūtras (ĀŚ and ŚŚ) of the Ṛgveda.* Here it will be an unnecessary repetition to describe the contents of these works, Keith in the introduction to his translation of the Ṛgveda-Brāhmaṇas has already described the contents of these works in detail. Suffice it to say that AB ~~has~~ concentrated itself to the exposition of the Soma-yāga alone and has taken just a passing notice of the Agnihotra. KB has briefly described the Agnyādhāna, the Agnihotra, the ~~Darsapurnamasa~~ Darśapūrṇamāsa and the Cāturmāsyas and has then taken up the Somayāga in its details. ĀŚ and ŚŚ have fully described all the five types of sacrifices. Puruṣamedha is only dealt with by ŚŚ and Mahāvrata also comes into its perview, which is further taken up by ĀĀ with full details of Mantra-Viniyoga and by ŚĀ in brief.

Pūrvamīmāṁsā has afforded an important item for the present study. It has laid down six means to ascertain the viniyoga of the Mantras, viz. (1) Śruti (Direct ascertion in the Veda), (2) liṅga (~~Indi~~ (Indirect indication), (3) Vākya (Syntactical connection), (4) Prakaraṇa (context), (5) Sthāna (Order of sequence) and (6) Samākhyā (Name)[11] Out of these six pramāṇas the first two are

11. JS. III. 2.

* It may be mentioned here that Sāyaṇa in his great commentary on the Ṛk-Saṁhitā has noted the viniyoga of the mantras only from ĀŚ and ĀĀ and has taken no notice of AB, KB, ŚŚ and ŚĀ.

most important for our present purpose, as Śrutipramāṇa would indicate to what extant the viniyoga of Mantras had been definitely fixed by the Brāhmaṇas and liṅgapramāṇa would show the contexts in which the viniyoga of the Mantras was left to the choice of the ṛtviks, only affording indirect indications as to the deity or metre or contents of the Mantra to be employed. The viniyoga of specific Mantras in these cases was later on fixed by the Śrauta Sūtras and hence the entries under the liṅgapramāṇa would show the extent of the work, as regards the rigidly fixing the viniyoga, left to the Śrauta Sūtras. The liṅgapramāṇa and the other four pramāṇas also can only be valid if they are supported by some indication in the śruti. Where no indication is available, the Mīmāṁsā asks us to presume some lost Śruti. It may further be stated here that in tracing the Śrutipramāṇa, if no such pramāṇa was traceable in the Brāhmaṇas of the Ṛgveda, it has been sought in the Brāhmaṇas of the other Vedas also.

The present work is divided into six chapters. The first chapter describes the Śrauta ritual in brief and with special reference to the duties of the Hotṛ. The second chapter takes up the Sūkta-viniyoga, the third the tṛca-viniyoga, the fourth the ṛc viniyoga and the fifth the miscellaneous viniyoga, where the viniyoga of groups of two and more than three ṛcs has been dealt with. The sixth chapter presents the ' conclusion ' of the work. In the four chapters dealing with the viniyoga of the various units, the material has been divided into three sections; under A. are mentioned the prescriptions of ĀŚ and ŚŚ; under B. AB and KB are referred to and the pramāṇa indicated and under C. the explanations offered by AB and KB are mentioned and the appropriateness

of the viniyoga discussed. To save space very often the two or all the three sections have been combined in one paragraph.

While undertaking this task, it was fully realised that the last word on the problems stated above can only be uttered after a wide and deep probe into all the extant Śrauta and exegetical works. But if the present study can throw some light, however faint it may be, on the problems stated above, it will afford encouragement to proceed further in this direction of a thorough study of the problems.

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Chapter I

A Conspectus of The Śrauta Ritual

General

The Śrauta ritual may, conveniently, be classified into the following five types [1] — (1) Homa, (2) Iṣṭi (3) Cāturmāsya, (the seasonal Sacrifice), (4) Paśuyāga (Animal-sacrifice) and (5) Somayāga (soma-sacrifice). Among these types, sacrifices are distinguished as Prakṛti (model) and Vikṛti (modification). A sacrifice, which has all the basic parts of its type, is the prakṛti, while a sacrifice, fashioned after the prakṛti, but having some specific modifications in the ancillary prescriptions, is the vikṛti. Thus Agnihotra is the prakṛti of the Homas, Darśapūrṇamāsa (the New and Full-moon sacrifice) of the Iṣṭis, as well as of the Agnīṣomīya-paśuyāga [2] (an Animal-sacrifice for Agni and soma included in the soma-sacrifice), which in its turn is the prakṛti of the Animal-sacrifices, and the Agniṣṭoma is the prakṛti of the soma-sacrifices of the Ekāha type, in which soma is pressed on one day only [3].

There is a procedural distinction between Homa and Yāga — the remaining four being yāgas — also. In Homa, offerings are made with the word 'Svāhā' and are consigned to the sacred fire in a sitting posture, while in yaga, they are presented with the word 'Vaṣaṭ' and consigned to the sacred fire in a standing posture. The sacrificial literature uses the word 'Juhoti' to indicate Homa and 'yajati' to mean 'yāga'.

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[1] This classification is supported by the oft-repeated saying of the Brāhmaṇas — 'Pāṅkto vai yajñaḥ' (for instance AB I.5).

[2] 'Darśapūrṇamāsāv iṣṭīnāṃ prakṛtiḥ', 'Agnīṣomīyasya ca paśoḥ' (ĀpŚ 24.3.32-33).

[3] 'Agniṣṭoma ekāhānāṃ prakṛtiḥ' (Ibid, 24.4.3).

The sacrifices are further divided into three catagories, (1) *Nitya* (obligatory), (2) *Naimittika* (incidental) and Kāmya (optional).

Agnyādheya

(Setting up of The Sacred Fires)

Agnyādheya is the rite of setting up of the Sacred Fires, viz. *Gārhapatya*, *Āhavanīya*, *Dakṣiṇāgni* (and optionally) *Sabhya* and *Āvasathya*. This rite is a necessary preliminary to the Śrauta ritual, as without formally setting up the Sacred Fires one is not entitled to perform any Śrauta sacrifice.

On the day preceding the actual day of the setting up of the sacred fires, the sacrificer, having performed the purificatory rites of bath etc. with his wife, should seat himself upon darbha grass and pronounce his intention of setting up of the fires three times inaudibly and three times loudly. Then he should choose his officiating priests viz. *Adhvaryu*, *Hotṛ*, *Brahman* and *Āgnīdhra*, and offer them *Madhuparka*. The requisite materials for the rite should have already been collected and a spacious fire-hall, with three or five fire-places and an altar, prepared. In the afternoon, the *Adhvaryu* cooks rice (*Brahmaudana*) over the *Gārhapatya* for the priests. Then he offers an oblation of that cooked rice on the fire. The rice, mixed with clarified butter, is then shared by the four priests. The *Adhvaryu* offers on the fire three fire-sticks besmeared with the clarified butter, remaining at the bottom of the plate on which the cooked rice was placed. The fire is to be preserved that day. The sacrificer is to observe the vow of silence and to keep awake that night.

After the midnight-hour has passed, the *Adhvaryu*, taking the *araṇis* (the two peices of woods used for churning fire) from the sacrificer warms them over the fire. Then having cleaned the fire places

and the necessary materials like clay etc. deposited in them, the Adhvaryu churns fire out of the aranis. A horse is made to stand near the place where fire is being churned. The Brahman at this time recites some ṛcs appropriate to the occasion or pronounce, only the vyāhṛtis.

When the fire is produced by churning, it is collected in a shallow earthen vessel and is then formally set up in the Gārhapatya fire-place with proper formulas. Then the Āgnīdhra, taking some domestic fire or taking some portion of the Gārhapatya-fire, formally sets it up in the Dakṣiṇāgni fire-place. When half the orb of the sun is visible on the eastern horizon, the Adhvaryu kindles some fire-sticks on the Gārhapatya-fire and carries them towards the east to the Āhavanīya fire-place. A horse walks in front of him and the sacrificer follows the horse. Then the horse is made to step upon the materials deposited in the Āhavanīya fire-place and after that the Adhvaryu formally sets up the fire in the Āhavanīya. If Sabhya and Āvasathya fires are to be established, the Adhvaryu, taking fire from the Āhavanīya, sets them up in their respective places. Then three fire-sticks are placed on each of the three or five fires established. After that the Adhvaryu offers Agnihotra oblations without reciting the relevant formulas. Then Pūrṇāhuti (the oblation of completion) is offered on the Āhavanīya fire. The pūrṇāhuti is of clarified butter (ājya) only. Then the sacrificer prays to the fires and offers Dakṣiṇā to the priests. This is the main part of the Agnyādheya and having performed it, the sacrificer becomes Āhitāgni (one who has formally set up the sacred fires).

There are some ancillary iṣṭis prescribed in the Agnyādheya. Just after setting up the fires, an Āgneyeṣṭi (an oblation of puroḍāśa for Agni) is to be performed. This iṣṭi is to be performed in the

same way as the Āgneyesti in the Darśapūrnamāsa and hence will be described there.

Three pavamānestis are then prescribed, which can be performed either just after the above-mentioned Āgneyesti or after twelvedays. In the later case, the sacrificer with his wife should observe the sacrificial vow for twelve days and then perform pavamānestis and on the same evening start with Agnihotra. The deities of the three pavamānestis are respectively Agni Pavamāna, Agni Pāvaka and Agni Śuci. A purodāśa prepared on five potsherds (Astākapāla , is the oblation to be offered to the three deities. The method of performance is like the Darśapūrnamāsesti.

After the Pavamānestis, another isti named as Anvārambhanīyesti is also prescribed, which has for its deities Agni-Visnu, Sarasvatī, Sarasvant, Agni Bhagin and Agni Vratapati.

Re-establishment of the Fires (Punarādhāna)

If after the est blishment of the sacred fires, some calamity befalls the sacrificer, he is to dissolve the fires and re-establish them. This rite follows the details of the Agnyādheya, with minor differences in the fore and after offerings.

Agnihotra

The Āhitāgni (one who has formally set up sacred fires) is enjoined to offer Agnihotra on the sacred fires in the evening and morning. It is an obligatory rite and is to be performed life-long daily. Normally, it is to be performed by the sacrificer himself, but in case of illness or the absence of the sacrificer from home, it can be performed on his behalf by the Adhvaryu or by the son or near relation of the sacrificer.

The evening and morning offerings make one unit of the Agnihotra. It is a Homa rite and normally milk is offered on the sacred fire, but for specific desires offerings of curd, barley-gruel, rice-grains, clarified butter, meat and Soma are also prescribed.

The Agnihotra is started with the evening offering. In the evening, when the says of the sun are still on tree-tops, the sacrificer, taking fire from the Gārhapatya, places it first in the Dakṣiṇāgni and then in the Āhavanīya. All the three fires are then kindled by putting fire-sticks on them.

Then the sacrificer milches the Agnihotra-cow and takes the milk to the rear of the Gārhapatya. Then he sprinkles water round the three sacred fires and drawing out some burning coals from the Gārhapatya towards the north, heats the milk over these coals and while the milk is being heated, he puts some water into it. After the milk is properly heated, it is taken down and allowed to cool. Then the sacrificer takes four spoonfuls of milk in the Agnihotra-havaṇī (Agnihotra-ladle) and putting a fire-stick over it takes it to the Āhavanīya. He puts the fire-stick in the Āhavanīya. Then, taking a portion of the milk he offers it on the Āhavanīya as the first offering of the Agnihotra to Agni. It is due to this first offering to Agni that this rite is termed Agnihotra. Then with the milk he offers a second offering to Prajāpati. In the morning, the first offering belongs to Sūrya and the second to Prajāpati. These four evening and morning oblations are the main offerings of the Agnihotra.

Besides these four main offerings the Ṛgvedins offer four oblations on the Gārhapatya and four on the Dakṣiṇāgni. Thus the total of the evening and morning oblations comes to twenty.

After offering oblations, the sacrificer removes the wipings of milk sticking to the ladle and wipes them off on the sacred grass. Then having sprinkled water round the fires, he offers prayers to the fires and the cow and her calf. This is called Agnyupasthāna (i.e. 'praying to the fires'). Then the sacrificer drinks the remaining milk in the ladle, washes the ladle and pours out that wash-water on the altar.

While setting out on a journey, the sacrificer is to pray to the fires with relevant mantras and to consign the fires into himself or into the fire-sticks. If he remains at a place for nine nights or more, then departing from that place he should offer an oblation of clarified butter for Vāstoṣpati on the Āhavanīya fire. After returning from journey, as soon as the fire-hall is sighted, the sacrificer restrains his speech, approaches the fires with fire-sticks, gathered on the way, prays to the fires and places fire-sticks on them. If at the time of starting on journey, he had consigned the fires into himself, he is to transfer them on return either to the Gārhapatya or to the churing woods, and then to churn out fire from them.

Expiatory rites

Certain expiatory rites are prescribed by the various Śrauta Sūtras in respect of certain deficiencies in the procedure of the Agnihotra. MS and ŚS also mention some of these rites, whose nature will be clear from the following examples —— ~~in the evening Agnihotra~~ 1) If in the evening Agnihotra the sun sets before taking out a portion of fire from the Gārhapatya fire, the sacrificer should offer a sacrifice to Varuṇa (Vāruṇīṣṭi).

(2) If in the morning Agnihotra, the sun rises before the taking out of a portion of fire from the Gārhapatya, a sacrifice to Mitra and Sūrya should be offered and on the next morning a cake on eight potsherds should be offered to Agni Vratabhṛt.

(3) If the proper time for the evening Agnihotra has passed, an oblation of clarified butter taken four times, and a sacrifice for Varuṇa should be offered.

(4) If the time for the morning Agnihotra has passed, the sacrificer should offer an oblation of clarified butter and a sacrifice to Mitra and Sūrya.

(5) If the cow bellows after the calf is brought forth to her the sacrificer should feed the cow with barley while reciting a ṛc (RV.I. 164.40).

Darśapūrṇamāsa-iṣṭi

(The New And The Full-Moon Sacrifice).

Darśapūrṇamāseṣṭi is the prakṛti (model) of all the iṣṭis. The sacrificer having established the sacred fires starts with the daily routine of the Agnihotra and on the first full-moon day (Pūrṇimā) falling after that, performs the Pūrṇamāseṣṭi. Then on the succeeding new-moon day (Amāvasya), he performs the Darśeṣṭi. Both the Pūrṇamāseṣṭi and the Darseṣṭi form one unit.

This sacrifice takes two days to perform. On the full-moon and the new-moon day preliminary rites are gone through. This day is called upavasatha. On the next day (i.e. Pratipad) the main sacrifice is performed. Four priests, viz. Brahmana, Hotṛ, Adhvaryu and Āgnīdhra are required for this sacrifice.

On the upavasatha day, the sacrificer gets his head and chin shaved and his nails pared. His wife also gets her nails pared. Then the sacrificer and his wife after having bathed themselves, declare their intention of performing the sacrifice and choose the officiating priests. Then the Adhvaryu places three fire-sticks each on the three or five sacred fires of the sacrificer with relevant mantras. This rite is called Anvādhāna.

After the Anvādhāna, on the upavasatha day of the Darśa-iṣṭi, the Adhvaryu cuts a twig from a palāśa tree with which he drives away the calves of the cows, which are to be milked in the evening for the milk to be used to prepare curd for the oblation of the next day.

Then the Adhvaryu fetches darbha or Kuśa blades. A handful of these blades is tied up and is called prastara. Three or more handfuls of the blades are kept to be strewn within the altar. These darbha-blades are called barhis. He also prepares a Veda of darbha-blades, which is used to sweep the ground of the altar etc. A bundle of sacrificial faggots, consisting a specific number of sticks to be used as sāmidhenīs, paridhis etc., is also tied up and placed in the sacrificial place.

Piṇḍapitṛyajña

On the Amāvāsya day (i.e. the upavasatha day of the Darśeṣṭi), in the afternoon, the sacrificer performs the Piṇḍapitṛyajña [4]. The sacrificer, with the sacred cord placed on the right shoulder and under

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[4] According to Jaimini (4.4.8), it is an independent rite and not a part of the Darśeṣṭi.

the left arm, sits down to the west of the Dakṣiṇāgni, the takes three handfuls of paddy, pounds them and cooks the rice-over the Dakṣiṇāgni. When the rice is cooked, he pours clarified butter on it and takes it down. Then placing his sacred thread on the left shoulder and under the right arm, he dips the corn-stirring stick into the cooked rice and offers three oblations of the rice sticking to the stirring stick into the Dakṣiṇāgni respectively to Pitṛmant Soma, Aṅgirasvant Yama and sviṣṭakṛt Agni. Then he puts the corn-stirring stick on the fire.

Again placing the sacred thread on his right shoulder and under the left arm, the sacrificer digs the ground towards the south of the Dakṣiṇāgni with the wooden sword (sphya) and sprinkles that ground with water. On that ground he spreads darbha-blades with their ends pointing towards the south and puts three balls (piṇḍas) of the cooked rice upon them. The three balls of rice are for the father, grand-father and great grandfather of the sacrificer. Then the sacrificer turns his back towards the balls of rice and faces them again only when the steam has ceased to come out of them. Then he, sprinkling the balls with water, puts ungent and clarified butter on them and also places threads of garments on them. He prays to the pitṛs, puts the balls together with the darbha-blades on the fire and prays to the Gārhapatya fire.

After the evening Agnihotra, the cows which were driven for grazing in the morning are milked and the milk is heated on the Gārhapatya fire. Then the milk is taken down and allowed to cool down and then curd is put into it to curdle it. At this stage darbha-blades are strewn round the sacred fires.

The next day after the upavasatha (i.e. the pratipad) is the main day of the Darśapūrnamāsesti. On the pratipad day, in the morning, after the sacrificer has offered Agnihotra, the Adhvaryu commences the rites of the sacrifice. If darbha-blades were not strewn round the sacrificial fires on the previous day, they can be strewn at this stage. The Adhvaryu arranges the utensils required for the sacrifice to the east or north of the Gārhapatya in pairs and upside down. He prepares two strainers (pavitra) of two darbha-blades. Then he pours water over the strainers into a wooden square cup, which is called Pranītā-pātra and places it to the north of the Āhavanīya fire.

Now the Adhvaryu starts with the various rites of preparing oblations. In the purnamāsesti, oblations of sacrificial cakes (purodāśa) are to be offered to Agni, Agni-Soma and Vaimrdha Indra and in the Darśesti to Agni and Indrāgni or, if the sacrificer has already performed a Soma sacrifice, to Agni and Indra or Mahendra. In the Purnamāsesti, one of the three sacrificial cakes is cooked over eight potsherds (Kapāla) and the remaining two on eleven potsherds. In the Darśesti, one cake is prepared on eight potsherds and the other on eleven potsherds. In the Darśesti, if the sacrificer has already performed a Soma sacrifice, the Adhvaryu gets the cows milked and heats that milk over the Gārhapatya fire.

Then the Adhvaryu prepares the altar. He sweeps the ground of the altar by means of the Veda. He then takes up the wooden sword (Sphya) and symbolically sharpens it with a darbha-blade. He places a darbha-blade crosswise within the altar. Then he strikes this blade with

the wooden sword. He digs a little at the sopt and collecting the dug out soil on the wooden sword, throws it away upon the rubbish heap. He repeats this act four times. Then he draws one line each towards the South, West and North. This is the first tracing out of the altar. In the Darśesti, the rite of preparing altar prior to the second tracing is carried out on the upavasatha day.

Then the Brahman asks the Adhvaryu to accomplish the second tracing out of the altar. The dug up ground is levelled by means of the wooden sword. Then the Adhvaryu directs the Āgnīdhra to bring the Proksanī-pātra, filled with water, to put the sacrificial grass and faggots to the north of the pranīta-pātra, to cleans the spoon and ladles, to tie up the yoke-halter (Yoktra) round the waist of the sacrificer's wife and to put the pan (sthālī) of clarified butter within the altar. The Āgnīdhra acts accordingly. The Adhvaryu makes the sacrificer gaze upon the clarified butter in the sthālī. Then he Purifies the clarified butter by means of strainers. He takes four spoonfuls of that clarified butter from the Sthālī into the Juhū, eight into the upabhrt and four into the Dhruvā and spreads the sacrificial grass within the altar in three rows. Then he lays enclosing sticks (Paridhis) on all sides of the Āhavanīya fire, excepting the east. Two Āghāra fire-sticks are fixed up in the South-eastern and northeastern corners of the Āhavanīya fire respectively. Two darbha-blades which are called vidhrtis are placed within the altar with their ends pointing towards the north and the prastara is placed upon them. Then the Juhū is placed upon the prastara and the upabhrt and the

dhruvā are placed towards the north of the Juhū. Then the Adhvaryu takes out the baked sacrificial cakes (puroḍāśas) into the pan, besmears them with the clarified butter and places the pan within the altar to the rear of the ladles. In the Darśeṣṭi, the pot of curds and milk is put to the rear of the pan towards the north and south respectively.

Sāmidhenī Verses

Then the Adhvaryu calls the Hotṛ to recite the Sāmidhenī Verses. The Hotṛa mutters the mantra 'namaḥ pravaktre etc.' and the ṛc 'tadadya vācaḥ etc. (RV. X. 53.4). Then he utters the sound 'hiṁ' loudly and after that mutters 'Bhūrbhuvaḥ svaḥ' and then starts with the recitation of the Sāmidhenī ṛcs. Only eleven ṛcs are prescribed to be recited, but by repeating the first and the last verses thrice, the number is brought to fifteen. At the end of each Sāmidhenī ṛc recited by the Hotṛ, the Adhvaryu puts on the Āhavanīya-fire one fire-stick out of the sacrificial faggot.

Pravara and Āghāra

After reciting the fifteen Sāmidhenī ṛcs the Hotṛ pronounces the pravaras of the sacrificer. Then the Adhvaryu offers Āghāra libation of clarified butter on the Āhavanīya fire. The libation is offered by pouring clarified butter in an unbroken line from the middle of the southern enclosing stick up to the middle of the northern enclosing stick. Then the Adhvaryu, going to the south across the altar, stands by the side of the Āhavanīya-fire facing towards the north and offers the second Āghāra-libation by pouring clarified butter by means of the Juhū in an unbroken line from the middle of the western enclosing stick upto the eastern border of the Āhavanīya-fire. Then, returning to

respective places, he pronounces the pravaras of the sacrificer.

Prayājas and Ājyabhāgas

Five Prayājas precede the main offerings in the Darśapūrṇamāseṣṭi. A prayāja is an auxiliary offering which precedes the main offering. The deities of the five prayājas are the seasons Autumn (vasanta), summer (Grīṣma), Rain (Varṣā), Autumn (Śarat) and Winter (Hemanta - Śiśirau) respectively. In any yāga the Hotṛ first-recites a ṛc (sometimes more than one) which is called Puronuvākyā or simply anuvākyā i.e. the inviting verse, by means of which the deity is invited to the offering. Then he utters the words 'Ye Yajāmahe', which are called āguḥ and then a ṛc by means of which the offering is made and then pronounces 'Vauṣaṭ'. The ṛc preceded by Āguḥ and followed by 'Vauṣaṭ', is the Yājyā i.e. the offering verse. While the Hotṛ utters 'Vauṣaṭ', the Adhvaryu makes the offering in the Āhavanīya-fire.

Then the adhvaryu offers two oblations of clarified butter (ājya-bhāga), which are also accompanied by the recitation of the Puronuvāk-yās and Yājyās by the Hotṛ. The first ājyabhāga is for Agni and is offered in the northern portion of the fire. The second ājyabhāga is for Soma and is offered in the southern portion of the fire.

The Principal and The Sviṣṭakṛt Offerings

Then the Adhvaryu offers oblations to the principal deities of the iṣṭi. In the pūrṇamāsa-iṣṭi he first offers a sacrificial cake (puroḍā-śa) to Agni and then an upāṁśu-oblation of clarified butter to Prajāpati. After that he offers a cake each to Agni-Soma and to Vaimṛdha Indra. In the Darśa-iṣṭi the Adhvaryu offers a cake each to Agni and Indrāgnī.

If the sacrificer has already performed a Soma-sacrifice, the Adhvaryu, should offer in the Darśa-iṣṭi the Sāṁnāyya, i.e. the offering of curd and milk mixed together, to Indra or to Mahendra, instead of a cake to Indrāgnī. Then the Adhvaryu takes up protions from all the oblations for offering them to Sviṣṭakṛt Agni. Before this offering, he offers an oblation of clarified butter, which is called Pārvaṇahoma. Having offered the oblation for Sviṣṭakṛt Agni, the Adhuaryu takes up water into the Juhū and pours it out along the inside of the middle enclosing stick in an unbroken line ending in the north. Again taking up water, he pours it out in the same manner along the outside of that enclosing stick. Then he places the ladles in their respective places.

Iḍā and Dakṣiṇā

The Adhvaryu takes out into the prāśitra-vessel a vessel made of Khadira wood in the shape of a cow's ear and having a handle measuring four-fingers in length —— a portion from the southern most cake (puroḍāśa), consigned to the Āhavaṇīya-fire and hands over that vessel to the Brahman. The Brahman, taking that vessel in both hands, places it on the Vedi and gazing at it and holding out the portion of the cake with his thumb and little finger eats it — rather swallows it, — without making it touch his teeth. Then the Adhvaryu takes a portion from the southern-most parts of the sacrificial cakes and places it in the Iḍā-pot, which is made of the Aśvattha wood and is used to hold the Iḍā, i.e. a portion of the sacrificial cakes consigned to the Āhavaṇīya-fire and given to the priests for eating.

The Adhvaryu anoints the fingers of the Hotr with clarified butter and the Hotr smalls it. Then the Adhvaryu places two portions of the Ida on the palm of the Hotr and pours out clarified butter over those portions. Other priests and the sacrificer touch the Ida-pot. Then the Hotr invokes the Ida. Then the Ida is divided into four parts and placed upon the barhis at four different places. The priests consume their respective portions, assigned to them by the sacrificer.

Rice is cooked over the Daksina-fire and is given to the officiating priests by way of Daksina.

Anuyajas, Suktavaka and Samyuvaka

Then there are three anuyajas, i.e. after-offerings, the deities of which are Deva Barhis, Deva Narasamsa and Deva Agni Svistakrt. The anuyajas also are accompanied by the recitation of the puronuwakya and Yajya by the Hotr; but the yajyas are not preceded by 'Agur', the words 'yeyajamahe', though followed by 'Vausat'

Then the Hotr recites the Suktavaka, which is an invocation of prosperity for the sacrificer and concludes with a prayer. At the end of this prayer the prastara, which is supposed to represent the sacrificer, is put in the fire. Then the Hotr recites the 'Samyuvaka, a prayer for the prosperity of the sacrificer. At the same time, the enclosing sticks are consigned to the fire.

Patnisamyajas

Then follow the Patnisamyajas, which are offered on the Garhapatya-fire. The deities of these yajas are Soma, Tvastr, Devapatnyah

(the wives of the gods), Rākā, Sinīvālī, Kuhū and Agni Gṛhapati respectively. There is an option for including Rākā, Sinīvālī and Kuhū among these deities. These yājas are offered in the accompaniment of the puronuvākyās and the yājyās recited by the Hotṛ. The Adhvaryu also offers two oblations of clarified butter called Nāriṣṭhahoma. Then the Adhvaryu puts on the palm of the Hotṛ four portions of clarified butter as ājyedā. The Hotr invokes the ājyeda and partakes of it. The Āgnīdhra is given six portions of the ājyeḍā . Then the Adhvaryu offers on the Dakṣina-fire the husks of grains for the rakṣasas (demons). After this, the Adhvaryu goes back to the Gārhapatya-fire and hands over the Veda (a bundle of darbha-blades) to the sacrificer. The sacrificer gives it to the Hotṛ. The sacrificer's wife, taking off the yoke-halter wound round her waist, holds it within her folded hands. The Adhvaryu pours water over it. Then the sacrificer's wife washes her face, sips water, puts a fire stick on the Gārhapatya-fire and then leaves the fire-hall. The Hotṛ dismantles the Veda, spreads the darbha-blades in a straight line within the altar, offers oblations on the Āhavanīya-fire and leaves the fire-hall.

Then the Adhvaryu offers expiatory oblations. He offers an oblations of the remaining clarified butter in the dhruvā on the Āhavanīya-fire, which is called Samiṣṭa-yajus oblation. Then the Brahman leaves his seat. The Adhvaryu puts the praṇītā-cup within the altar and he and the sacrificer toss out some water from the cup towards the four quarters. The Adhvaryu pours out the remain-

ning water in the cup in the cavity of the sacrificer's hand.

Visnukrama

Then the sacrificer stands in his seat strides three steps, in imitation of the three strides of Visnu, from the southern hip of the altar, ground to the east, pays reverence to the Āhavanīya and Gārhapatya and then lays aside his vow. He then arranges for the feeding of Brāhmanas and thus concludes the sacrifice.

Expiation-rites

Śrauta Sūtras prescribe a number of expiation-rites to make good specific deficiencies in the performance of the Darśapūrnamāsesti. Below are enumerated the expiation-rites prescribed by ĀŚ and ŚŚ.

1. If the sacrificer allows the Darsapurnamasesti to pass by, he should offer to pathikrt Agni (ĀŚ III. 10. 10,11).

2. If the sacrificer together with his wife has to go on a journey just after adding fuel to the sacred fires and thus is not able to offer sacrifice and if he cannot actually take the sacred fires with him, he should offer an oblation of clarified butter reciting RV. VIII.43,13 and consign the sacred fires either into the kindling woods with RV. III. 29.10 or within himself (ĀŚ II.10.3-7).

3. If the sacrificer sheds tears of sorrow during the sacrifice, he should offer a sacrifice to vratabhrt, Agni or offer pūrnāhuti to that divinity (ĀŚ III. 14-15,12 ŚŚ III.4.12).

4. If the calves have sucked the cows before the evening milking, the sacrificer should offer gruel to vāyu (ĀŚ III, 10.30).

5. If the oblation material becomes defiled on account of its contact with hair, nails, insects, worms or any other object or if it breaks up or oozes out, the sacrificer should throw it away into water and if the oblation material is the Sāṁnāyya, he should collect it on a palāśa leaf and pour it out upon an ant-hill with RVX, 121.10. (ĀŚ III. 1023).

6. If the Sāṁnāyya milk boils out, the sacrificer should pour it out along the inside of the enclosing sticks with RV I. 22.13. (ĀŚ II. 10.24).

7. If, at any time, the Hotṛ breaks the vow of silence, he should recite either RV 1.22.16 or the verse dedicated to Viṣṇu (ĀŚ I. 5.38).

8. In the Darśeṣṭi, if the moon rises after the paddy has been poured out, one should offer oblations to dātṛ Agni, pradātṛ Indra and śipiviṣṭa Viṣṇu (ŚŚ III. 2.1).

9. If, after the commencement of the Darśeṣṭi, the moon is seen in the west, one should perform the Abhyuddṛṣṭeṣṭi, which should have for its divinities Pathikṛt Agni, Vṛtrahan Indra and Vaiśvānara Agni. The dakṣiṇa should be a staff and foot-wear, (ŚŚ III. 3).

10. If the milk milked in the morning becomes unfit for offering, a cake should be prepared for Indra or Mahendra and offered with curds (ĀŚ II.10.26).

11. If both the milks of morning and evening milking become unfit for offering, five panfuls of paddy should be poured out for Indrāgnī and cooked-rice offered separately to Agni and Indra (ĀŚ III. 10.13).

12. If after pouring out of the oblation material, some man or animal passed between the Gārhapatya and the Āhavanīya fires, an oblation to pathikṛt Agni should be offered (ŚS III. 4.2).

13. If a potsherd is lost, an oblation to Vaiśvānara Agni should be offered (ĀŚ III. 13.9).

14. If some mistake occurs in respect of oblation, puronuvākyā, yājyā or offerings, an oblation of clarified butter should be offered (ĀŚ. III. 13.2).

15. If a potsherd is lost before its being discarded, a sacrifice to Vaiśvānara Agni should be offered (ĀŚ III. 13.9).

16. If sacrifice is offered on the sacred fires set up by another or if another person offers sacrifice on the sacred fires set-up by one, he should offer an oblation to Pathikṛt Agni, (ĀŚ III. 10.13).

The Sacrifices to Vaimṛdha Indra and to Aditi

ŚS (III. 1.1-4) prescribes the Vaimṛdha sacrifice after the pūrṇamāseṣṭi, which should be performed on the model of the Darśeṣṭi, but with puronuvākyās and yājyās different from those of the Darśeṣṭi.

In the same way, a sacrifice to Aditi is prescribed by ŚS (3.1.5-8) after the performance of the Darśeṣṭi, which has for its norm the pūrṇamāseṣṭi, but has different ṛcs for its

Puronuvakyas and Yajyas.

Agrayanesti

Agrayanesti is a sacrifice of new corn and is performed on the model of the Darsapurnamasesti. A sacrificer is enjoined to consume new grains only after having offered them in the Agrayanesti. The isti can be performed on the new-moon or the full-moon day.

In the rainy season, when the Syamaka grains are ripe, the sacrificer performs Agrayanesti of Syamaka grains. New, Syamaka-grains are cooked with milk of water and offered to Soma.

In the autumn, when paddy becomes ripe, the sacrificer performs Agrayanesti of paddy. There are four offerings in this isti — a cake prepared of old paddy on eight potsherds, a cake prepared of new paddy on twelve pot sherds, caru prepared of new paddy and a cake prepared of new paddy on one potsherd. Agni, Indragni, Visvedevas and dyavaprthivi are the deities respectively of the four offerings.

In the spring, when barley is ripe, the Agrayanesti of barley is performed. There are only three offerings of cakes prepared of new barley for Indragni, visve devas and dyavaprthivi respectively.

SS and some other sutra prescribe a sacrifice of bamboo-seeds (venuyava) also in the proper season, particularly in Summer. Soma is the deity

Kāmya Iṣṭis (Optional Sacrifices)

Some optional sacrifices for specific desires or ends are prescribed by the Śrauta Sutras to be performed on the model of the New-moon and the Full-moon sacrifices. ĀŚ and ŚŚ prescribe the following.

1. Sākamprasthāyīya-iṣṭi -- One who desires cattle should perform this sacrifice on the new-moon day. The model is the New-moon sacrifice. There is no modification in the duties of the Hotṛ (ŚŚ 3.8.2; 3.10.7).

2. Dākṣāyaṇa-iṣṭi -- The Dākṣāyaṇa sacrifice is prescribed for one desiring heaven. In this sacrifice, according to ĀŚ (II. 14) one should perform the Full-moon and the New-moon sacrifice two times. The divinities of the first Full-moon sacrifice should be the normal ones and those of the first New-moon sacrifice should be Agni and Indrāgnī only. In the second Full-moon sacrifice, the second oblation should be Sāṁnāyya for Indra and in the second New-moon sacrifices the second oblation should be butter milk (āmikṣā) for Mitra-Varuṇa.

ŚŚ (III.8) adds that before the Śaṁyuvāka, an offering should be made to Vājins.

3. Iḍādadha -- According to ĀŚ (II.14), Prajāpati is the principal divinity of this sacrifice. This sacrifice should be performed through one year. One should commence the series of these sacrifices on the full-moon day of Phālguna or Chaitra.

According to ŚŚ (III.9), on the day preceding the full-moon day, one should offer a cake to Agni and cooked rice to Sarasvatī and on the Full-moon day a cake to Agni-Soma, an

upāmśu oblation to Agni-Soma and Sāmnāyya to Indra. On the day preceding the new-moon day, he should offer a cake to Agni and ~~ca~~ cooked rice to Sarasvatī and on the new-moon day, a cake to Indrāgnī and āmikṣā to Mitra-Varuṇa.

4. Sarvasenī -- ŚS (III.10.1-6) lays down a Sarvasenī sacrifice in which oblations of both the New-moon and Full-moon sacrifices should be offered in one sacrifice. The oblations in the Full-moon sacrifice should be offered first. One should not perform the New-moon sacrifice on the new-moon day. He should, however, perform the Piṇḍapitṛyajña.

5. Vāsiṣṭha Sacrifice -- ŚS (III.8.2; III.11.1-6) describes a vāsiṣṭha sacrifice, which should be performed on the new-moon day and the procedure is the same as for the Sarvasenī sacrifice. The oblations in the New moon sacrifice are to be ~~off~~ offered first. One should not perform the Full-moon sacrifice on the full-moon day.

6. Munyayana -- This sacrifis is a modification of the Full-moon sacrifice and is to be performed daily except on the Parvan day. In this sacrifice a cake is offered to Agni and another to Agni-Viṣṇu. (ŚS III.11.7-10).

7. Turāyaṇa -- According to ĀS (II.14), in this sacrifice oblations are offered to Agni, Indra and Viśve devās every day respectively in the morning, at noon and in the evening. Optionally, all the three offerings may be made in the morning. The series of these sacrifices should be commenced on the full-moon day of phālguna or Caitra and continued for one or more years.

According to ŚS (II.11.11-16) this sacrifice is a modification of the New-moon sacrifice and should be performed daily except on the *parvan* days. In this sacrifice one offers a cake to *Agni-Indra* and cooked rice to *Viśve Devās*. The sacrificer should wear the skin of a blark antelope. It is to be performed through a year.

8. *Dyāvāpṛthivyor Ayanam* -- ĀŚ (II.14) describes the procedure of this sacrifice. One should perform the Full-moon sacrifice and then continue to perform it on each succeeding day upto the New-moon day. Then he should perform the New-moon sacrifice and then continue its performance on each succeeding day upto the next full-moon day. This procedure should be continued through one year. The series of these sacrifices should be commenced on the full-moon day of *phālguna* or *Caitra*.

9. *Kṣāmavatīṣṭi* -- If Agni burns the house of the sacrificer, he should offer a cake on eight potsherds to *Kṣāmavant Agni*, (ĀŚ III.13.4,12,14 ŚS III.4.13, III.5.10).

10. If a sacrificer desires to go out on a journey, he should perform a sacrifice for *pathikṛt Pūṣan* (ŚS III, 4.9, III.5.7).

11. *Saṃsāvaśūrīyeṣṭi* -- If one desires to practise *abhicāra*, he should perform this *iṣṭi*. An offering should be made to *Indra* or *Śūra Indra* (ĀŚ II.11.7-8).

12. *Āgneyīṣṭi* -- ĀŚ (II.10.10,11; II.11.5) mentions an *Āgneyīṣṭi*, in which a cake is to be offered to *mūrdhanvant Agni*, but does not mention the desire for the fulfilment of which this *iṣṭi* is to be performed.

13. Āyuskāmeṣṭi -- If one desires to live the entire span of life, he should offer cakes to āyuṣmant Agni and trātṛ Indra (ĀŚ II.10.17,18; II.11.5).

14. If one's desire is not fulfilled, he should offer a cake on eight potsherds to Kāma Agni (ĀŚ II.10.10,12; II.11.5). ŚŚ (III.4.10; III.5.8) in this context prescribes seventeen sāmidhenī ṛcs and two vārtraghna ājyabhāgas.

15. Kārīrīṣṭi -- It is a sacrifice for rains. Every material used in this sacrifice is of black colour. The garment of the sacrificer; the horse to be brought for-ward at the time of the churning of fire etc. are all black. Black honey and flour of Karīra fruits is made up into three balls and offered on the Āhavanīya fire. The offerings are, a cake on eight potsherds to dhāmacchad Agni, a cake on seven potsherds to the Maruts and a cake on one potsherd to Sūrya.

AS (II.13. 1-7) prescribes rcs to be used as dhāyyās, ~~paras~~ puronuvākyās and yājyās in this iṣṭi and also the first four ṛcs of RV. V.8.3 or the entire hymn to be recited at the end of the sacrifice.

16. Aindramārutīṣṭi -- If one desires to bring about ~~confli~~ conflict between the ruler and his subjects, he should perform the Aindramārutīṣṭi. In this iṣṭi, the Hotṛ, having recited the ~~Puronuv~~ Puronuvākyā for Indra, should recite the yājyā for the Maruts and having recited the Puronuvākyā for the Maruts, he should recite the yājyā for Indra. But if one desires to bring about conciliation between the ruler and his people, he should perform the iṣṭi in the normal way and then perform Saṃjñānīṣṭi (ĀŚ II.13-17).

17. Aindriyesti — AS (II. 1015,16; II.11.5) mentions this isti, in which a sacrifice for datr or punardatr Indra is to be performed. There should be seventeen Samidheni res. The Sutra does not mention the desire for the fulfilment of which this isti is to be performed.

18. If one desires prosperity, he should perform a sacrifice to Vaimrdha Indra. Seventeen Samidheni Verses are to be recited. The puronuvakya and yajya for the Svistakrt offering should be in viraj-metre (AS II.10.13,14; II.11.5).

19. Putresti — If one desires progeny, he should perform a sacrifice to putrin Agni, for which AS prescribes special res as puronuvakyas and yajyas (AS II.10.8,9).

20. Indrabrhaspatisti — One, who is being attacked by enemy should perform this isti for Indra and Brhaspati (AS II.11.18,19).

21. Mitravinda-isti — AS (II.11.1-6) calls if Mitravinda-Mahairaji-isti and prescribes Agni, Soma, Varuna, Mitra, Indra, Brahaspati, Savitr, Pusan, Sarasvati and Tvastr as the principal divinities of this sacrifice and that they should all have a common oblation. Before the yajya, the names of the divinities should be uttered in the reverse order. The Samyajyas should be in the viraj metre.

SS (II.7) prescribes that there should be fifteen Samidheni Verses in this sacrifice and that the names of the divinities should be uttered either in the regular or in the reverse order.

22. If twins are born to one's wife or cow, he should perform a sacrifice to the Maruts (ŚS III.4.14; III.5.11).

23. If one desires to make the cattle of somebody subject to Rudra, he should perform a sacrifice to Pṛthivī, Antarikṣa and Dyauḥ. Seventeen Sāmidhenī verses are to be recited (ĀŚ II.10.19-22; II.11.5).

24. Vaiśvānareṣṭi — If one takes food at the house of one who hates him, he should perform a sacrifice for Vaiśvānara Agni (ĀŚ III.13.8).

25. Rudreṣṭi — ŚS (III.4.8; III.5.6) prescribes a sacrifice for Rudra, if there is much illness and suffering after the establishment of the sacred fires.

26. Saṃjñāniṣṭi — The iṣṭi is performed to bring about unity and good will among people. The offerings are a cake on eight potsherds to vasumant Agni, cooked rice to rudravant Soma, a cake on eleven potsherds to marutvant Indra and cooked rice to ādityavant Varuṇa (ĀŚ II.11.10-12). ŚS (III.6.1-5) prescribes that before the Sviṣṭakṛt offering, all members of the family should murmur the hymn 'Saṃjñānam uśanā vadat — (RV V.1 Khila).

27. Svastyeṣṭi — ĀŚ (II.10.5-7) prescribes a sacrifice to svastimant Agni for one who desires well being (Svasti).

The Cāturmāsyas

(The seasonal Sacrifices)

The cāturmāsyas i.e. the four monthly sacrifices are intimately connected with the seasons of the year. Like Agnihotra and

Darśapūrṇamāsa, they are also obligatory (Nitya) for the three castes. These sacrifices are also prescribed within the Rājasuya and in that case they are meant only for the Kṣatriya.

As these sacrifices are performed on the full-moon day, they are called parvans. They are four in number, viz. Vaiśvadevaparva, Varuṇapraghāsaparva, Sākamedhaparva and Śunāsīrīyaparva. These sacrifices are performed on the model of the Darśapūrṇamāseṣṭi and require four priests (viz. the Brahman the Hotṛ, the Adhvaryu and the Āgnīdhra) for their performance, except Varuṇapraghāsa which requires, besides the four priests, the Pratiprasthātṛ also.

1. Vaiśvadevaparva --

It is performed on the full-moon day of phālguna or of Caitra. On the preceding day of this sacrifice (i.e. on the caturdaśī day). Anvārambhaṇīyeṣṭi or Vaiśvānara-pārjanyeṣṭi is to be performed. Vaiśvānara Agni and Parjanya are the deities of the Vaiśvānara-pārjanyeṣṭi and a cake prepared on twelve potsherds and Caru xx respectively are the offerings.

There are eight principal offerings in this sacrifice, namely, a cake on eight potsherds for Agni, cooked rice (Caru) for Soma, a cake on twelve potsherds for Savitṛ, cooked rice (Caru) for Sarasvatī, cooked rice-flour (Piṣṭaka Caru) for Pūṣan, a cake on seven potsherds for the Maruts, āmikṣa for the Viśve Devas and a cake on one potsherd for Dyāvāpṛthivī. There are nine prayājas and nine anuyājas.

After the performance of the Anvārambhaṇīyeṣṭi or the Vaiśvānara-pārjanyeṣṭi, the Adhvaryu should fetch a twig, drive away the calves and send the cows for grazing. Then he should fetch the sacrificial grass and faggot. The darbha-blades used for preparing the prastara should have flowers. After the evening Agnihotra the Adhvaryu should warm the milk and curdle it.

On the full-moon day, after the morning Agnihotra, the Adhvaryu, having got the cows milked should heat the milk on the Āhvanīya fire and then mix with the boiled milk the curd prepared from the milk of the last evening. The milk will thus get split, the solid portion of it is called āmikṣā and the watery portion 'Vājina'. The āmikṣā and the vājina should be kept in two seperate vessels. Then the Adhavaryu should prepare the other oblations. He should take up clarified butter into the Juhū etc. for the prayājas and should also take up curds mixed with ghṛta— this mixture is called pṛṣadājya -- in a ladle for the anuyājas.

The Adhvaryu, then churns out new fire and mixes it with the Āhavanīya fire. At the time of the churning out of fire, he directs the Hotṛ to recite the ṛcs for the fire being churned out (agnimanthanīya ṛcs). The Hotṛ, after uttering Him recites the verses. In this recitation, the Hotṛ stops at the end of the first half of of the third verse, until the Adhvaryu gives further direction. If the Hotṛ finds that the fire is not generated, he should recite the Hymn RV X.118 over and over again until the fire is generated. As soon as the Hotṛ comes to know that the fire is generated and

having received direction from the Adhvaryu, he resumes the recitation with the remaining half-verse. Then, while the Adhvaryu places fire-sticks on the ~~ādhva~~ Āhavanīya fire, the Hotṛ recites the ~~Sa~~ Sāmidhenī ~~xe~~ ṛcs. To the usual fifteen Sāmidhenis, he adds two more ṛcs, which are called dhāyyās.

The Adhvaryu goes through the relevant rites of an iṣṭi and makes the principal offerings. After having gone through the rites upto the Śaṁyuvāka, the Adhvaryu offers the Vājina to the vājins. Then the sacrificer and the officiating priests invite each other. The officiating priests ~~a~~ smell the vājina and the sacrificer partakes of it. Then the rest of the rites of an isti are gone through and with the relinquishing of the sacred vow, the sacrifice is brought to an end.

On the pratipad day, the full-moon sacrifice is performed and having concluded it, the sacrificer gets his hair shaved off.

2. The Varuṇapraghāsa

After four months of the performance of the Vaiśvādeva, the next seasonal sacrifice Varuṇapraghāsa is performed on the full-moon day of Āṣāḍha or Śrāvaṇa. Besides the four officiating priests of an iṣṭi, one more priest, namely, pratiprasthatr, is required for this sacrifice. Two altars are prepared to the east of either the Gārhapatya or the ~~Ahavany~~ Āhavanīya fire. Out of these two altars, the one towards the north is assigned to the Adhvaryu and the other towards the south to the Pratiprasthātṛ. Only Āhavanīya fire is placed on these two altars. The Pratiprasthātṛ performs the seventh yāga on his altar and the rest are performed by the Adhvaryu

on the altar assigned to him. The auxiliary rites of the prayājas etc. are performed on both the altars with the difference that on the altar towards the north, they are performed in accompaniment of the relevant mantras, while on the altar towards the south, they are performed without the mantras.

There are nine principal offerings in this parvan, viz. the first five of the Vaiśvadeva-parva, which are called saṅcara oblations (namely, (1) a cake on eight potsherds for Agni, (2) Caru for Soma, (3) a cake on twelve potsherds for Savitṛ, (4) Caru for Sarasvatī and (5) cooked rice-flour for Pūṣan) and (6) a cake on eleven potsherds for Indrāgnī, (7) āmikṣā for the Maruts, (8) Āmikṣā for Varuṇa and (9) a cake on one potsherd for Ka (i.e. Prajāpati).

On the upavasatha day, the Adhvaryu and the Pratiprasthātṛ both go through the rites of driving away the calves and fetching sacrificial grass faggot and enclosing sticks. After the evening Agnihotra, the Adhvaryu and the Pratiprasthātṛ both boil the milk and curdle it for preparing āmikṣā on the next day.

On the next day, i.e. the full-moon day, after the morning Agnihotra, the Adhvaryu having performed the various rites of spreading the sacrificial grass etc., prepares the oblations. While the Adhvaryu prepares āmikṣā for Varuṇa, the Pratiprasthātṛ prepares āmikṣā for the Maruts. Then the Adhvaryu or the sacrificer's wife prepares small figurines of barley-flour, the number of which exceeds by one the number of the members of the sacrificer's family. The

Adhvaryu prepares a ram with horns of barley-flour and the Pratipras-thatr prepares a hornless ewe of barley-flour.

Then the Adhvaryu and the Pratiprasthatr do the first tracing out of their respective altars. The Adhvaryu digs out a catvala-pit and by means of the earth dug out thereby, he prepares the uttaravedi within his altar towards the east. Both the Adhvaryu and the Pratiprasthatr then formally carry forth the sacred fire to their altars. This rite is called Agnipranayana. The Adhvaryu places the sacred fire on the uttaravedi and the Prati-prasthatr and the Adhvaryu do the second tracing of their altars.

After going through the rites of placing the oblations etc. within their altars, both the Adhvaryu and the Pratiprasthatr churn out fire seperately, mix up the churned out fire with their Ahavaniya puts a question to the sacrificer's wife. "O wife, how many paramours do you have?" It is laid down that if the sacrificer's wife has paramours and names them, she gets rid of the sin of adultery, otherwise she is destined to loose her husband and children. There-after the sacrificer and his wife offer the figurines of barley on the Pratiprasthatr's fire.

Then the Adhvaryu and the Pratiprasthatr perform the prelimi-nary rites of prayajas etc. on their respective Ahavaniya fires and the Adhvaryu starts with the principal offerings. When the Adhvaryu had offered the first six offerings, the Pratiprasthatr makes the offering of the amiksa for the Maruts together with the hornless ewe of barley-flour. At the same time the Adhvaryu makes the

offering of āmikṣā for Varuṇa together with the horned ram of barley-flour. Then the Adhvaryu makes the last offering for Ka. Thereafter having gone through the rites of Sviṣṭakṛt etc. upto the Śaṁyuvāka, the Adhvaryu and the Pratiprasthātṛ offer the Vājina. The Adhvaryu offers three Samiṣṭayajus oblations and the Pratiprasthātṛ one. Then having gone through the rites upto Viṣṇu-Krama, all proceed to a place of water and formally take bath. This rite is called avabhṛtha. Then after coming back the sacrificer and his wife relinquish the sacrificial vow.

On the pratipad day, after having performed the full-moon sacrifice, the sacrificer gets his head shaved in the same way as after the Vaiśvadeva.

3. The Sākamedha

Four months after the Varuṇapraghāsa, the third parva of the Cāturmāsyas, viz. the Sākamedha is performed on the full-moon day and the day preceding it in Kārtika or Mṛgaśira. Thus this sacrifice is performed on two days. There are four main acts in this parvan — (1) Anīkavatīṣṭi etc. iṣṭis, (2) Mahāhaviṁṣi, (3) Pitṛyajña, and (4) Tryambaka-haviṁṣi. The iṣṭis (except the krīḍinīṣṭi) are to be performed on the day preceding the full-moon day and the rest three acts on the full-moon day.

On the day preceding the full-moon day, after the morning Agnihotra, the Anīkavatīṣṭi is to be performed. Agni anīkavant is the deity, and a cake on eight potsherds is the oblation. The rites of the iṣṭi are to be started in such a way that the pouring out of paddy (havirnirvāpa) takes place at Sunrise. Then at mid-day

the Santapanisti is to be performed. The Santapana Maruts are the deities and cooked rice (Caru) is the oblation. Here also the pouring out of paddy takes place at mid-day. In the evening is performed the Grhamedhiyesti. Here the Grhamedhin Maruts are the deities and rice cooked in milk is the oblation. All the cows of the householder are to be milked and rice sufficient to feed all the members of the family of the sacrificer is to be cooked in the milk. The auxiliary rites of aghara, prayajas, anuyajas, Samidhenis etc. are not performed in this isti. Only the offering of the clarified butter (ajyabhagas) and Svistakrt are to be performed. This isti is performed after the evening Agnihotra. After the completion of the isti, all the members of the family of the sacrificer partake of the cooked rice. The sacrificer, his wife and the officiating priests put collyrium in their eyes and apply butter to their bodies. The calves of the cows are set free. Only an adopted calf is tied up. All persons spend the night in merriment.

On the full-moon day, at sun-rise is performed the kridinesti. Kridin Maruts are the deities and a cake on seven potsherds is the oblation. Then the procedure of the Mahahavirisi is started. There are eight offerings (yagas) in it. The first five are the same as in the Vaiśvadeva; the remaining three are a cake on eleven potsherds for Indragni, cooked rice for Indra or Mahendra and a cake on one potsherd for Viśvakarman. The offerings are made in the same way as in the Vaiśvadeva, but after the Visnukrama the sacrificer is not to relinquish the sacrificial vow.

Then the Adhvaryu starts with the procedure of the Mahapitryajña. For this yajña a seperate altar is to be traced towards the South or South-east. This altar meant for the pitrs is traced in the form of a square. The tracing of the paitrka altar can be done either in the beginning or after the preparation of the oblations.

There are three offerings in the Mahapitryajña -- (1) a cake on six potsherds for pitrmant Soma, parched barley (dhanala) for barhisad pitrs and flour of parched barley mixed with the milk of a cow having an adopted calf (the preparation is called mantha) for agnisvatta pitrs. Besides these oblation-materials and the usual utencils a mattress, a pillow, colyrium, unguent, fringes of a new garment, a wooden sword (in addition to the usual sphya) and two pitchers filled with water are to be provided.

Then the Adhvaryu establishes the Daksina fire in the middle of the paitrka altar, spreads sacrificial grass within this altar and places the sacrificial utensils, oblations and other required objects like the mattress etc. within the altar. After the prayajas, which are only four here leaving the fourth one of the usual prayajas and the offering of the ajyebhagas, curtain is k hung round the altar with an opening towards the north. The Adhvaryu goes round the altar by the left three times, causing a stream of water to pour out from the pitcher. Again he goes round the altar by the right three times without causing a stream of water to pour out. Then he makes the principal offerings. There are two puronuvakyas and one yajya for

the offerings. The word 'Svadha' is used instead of the usual vasat and also ~~inpk~~ in place of 'ye yajāmahe' the words 'ye svadhāmahe' are to be used. The deity of the Svistakrt is kavyavāhana Agni. After the invocation of idā, the officiating priests partake of the mantha-portion by merely smelling it.

Then the remaining portion of the dhānās and the cake is mixed up and three balls are prepared of it, which are placed one each at the three corners of the paitrka altar for the sacrificer's father, grand-father and great grand-father respectively. The pitrs are prayed to and the balls are disposed of as in the pindapitryajña. Then the curtain round the altar is removed and the remaining rites of the anuyajas, the Suktavaka, the Śamyuvāka and the Samistayajūs are performed.

There-after starts the procedure of offerings to Tryambaka (Tryambakahavimsi). Cakes on one potsherd are prepared, in number exceeding by one the number of the members of the sacrificer's family. These cakes are put in a vessel. With this vessel and with fire-brand from the Daksinagni, the sacrificer together with the members of his family and the Brahman, goes to a place where four roads meet. There a fire is kindled from the fire-brand and oblations of portions cut out from each cake are offered on that fire to Rudra. Then the sacrificer and the members of his family go round the fire by the right three times. Then the sacrificer and the members of his family take the cakes in ~~them~~ ~~k~~ their hands, throw them and catch them. Thereafter the cakes are tied up in one bundle and hung at the joint of two branches of a dried up tree. Then, after a prayer to Rudra,

all persons return home without looking back, and wash their hands and feet. Then a sacrifice of cooked rice for Aditi is gone through. After this the sacrificer relinquishes the sacrificial vow. The full-moon sacrifice is then performed. The sacrificer gets his head shaved as in the other parvans.

After the lapse of two, three or four days or months of the performance of the Sākamedha, the 'Śunāsīrīyaparva is to be performed. There are ten principal offerings in this parvan, viz. the first five as in the Vaisvadeva and (6) a cake on twelve potsherds to Indrāgnī, (7) Cooked-rice to the Viśvedevās, (8) a cake on twelve potsherds to 'Śunāsīra Indra, (9) milk to vāyu and (10) a cake on one potsherd to Sūrya. There are nine Prayājas and nive anuyājas. The rest is as usual.

It is to be noted in connection with the caturmasyas that the avabhṛtha is prescribed only in the Varuṇa-praghāsa, the agnipraṇayana and the uttaravedi only in the Varuṇapraghāsa and Sākamedha, while churning of fire and mixing it with the Āhavanīya fire is prescribed for all the four parvans.

The caturmāsyas can also be performed on the model of the animal and the Soma sacrifices.

Expiation-rites

Some Śrauta Sutras like Baudhāyana etc. have prescribed expiation rits in connection with the caturmasyas. But Āśvalāyana Śrauta Sūtra mentions none and Śāṅkhāyana only one, viz. in case the proper time for the performance of the Cāturmāsyas has been passed over a cake to Pathikṛt Agni is to be offered.

The Optional forms of the Caturmasyas

Baudhayana, Apastamba etc. mention some optional forms of the Caturmasyas for specific desires. But AS and SS are silent on this point.

(Nirudhapasubandha)

(The Animal - sacrifice)

The Animal-sacrifice is called the Nirudhapasubandha. The Brahmanas do not describe this sacrifice as an independent one, but consider the Agnisomiya-pasuyaga within the Soma-sacrifice as the model of the Animal-sacrifices. On the other hand the Srauta Sutras describe the Nirudhapasubandha as an independent sacrifice and take up the Agnisomiya-pasuyaga as its modification.

This sacrifice, according to the 'Srauta Sutras should be performed either once a year or once every six months. The principal divinity of this sacrifice is Indragni (or optionally according to some Srauta Sutras Surya or Prajapati) and goat is the animal. Six priests conduct the sacrifice, viz. Adhvaryu, Pratiprasthatr, Hotr, Maitravaruna (Prasastr) Brahman and Agnidhra. The Pratiprasthatr is the assistant of the Adhvaryu and the Maitravaruna of the Hotr. The Puronuvakyas are recited by the Maitravaruna and the yajyas by the Hotr.

Commencing the Animal-sacrifice, the Adhvaryu offers a cake on eleven potsherds to Agni-Visnu (or only to Agni, according to AS) according to the procedure of an isti and then offers a yupahuti (an

ahuti offered before going out to bring the yūpa, i.e. the sacrificial post) on the Āhavanīya fire. Thereafter, the sacrificer, the Adhvaryu, the Brahman together with a woodcutter proceed to the forest. There the wood-cutter cuts off a suitable palāśa or khadira or Bilva or Rohitaka tree to prepare the sacrificial post (yūpa), which should be in length equal to the height of the sacrificer (various lengths are prescribed to achieve specific desires). The wood-cutter, leaving that portion of the post which is to be buried underground, files it into an eight angled one. The first piece of the wood that comes out while filing is called Svaru and is kept to brush the animal. The top of the yūpa is made pointed by filing and a wooden ring, called Caṣāla, which is four fingers in width, is put on the top of the yupa in such a way that two fingers width of the top remains out of the Caṣāla.

A seperate altar is prepared for the Animal-sacrifice. The procedure is the same as for the preparation of the uttaravedī in the Varuṇapraghāsa, After the first tracing of the altar, lines are drawn around the Cātvāla. This place of the Cātvāla is dug out with the wooden sward (sphya) and with the earth dug out the uttaravedī is prepared within the altar, towards the east. The uttavedī is prepared in the form of a knee-high platform, thirty six aṅgulas (fingers) both in length and in breadth. On the uttaravedī is prepared the navel (nābhi) of the size of a cow's hoof or the measure of a span or a square of four fingers (aṅgulas). A hole is dug to the east of the uttaravedi for fixing the sacrificial post (yūpa) in it.

Thereafter the Adhvaryu kindles a faggot on the Āhavanīya fire and carries it forth to the uttaravedī. This rite is called Agnipraṇayana. He places the required substances on the navel of the uttaravedī and deposits that kindled faggot there. This fire is now the Āhavanīya fire for the Animal-sacrifice and the fire from which the kindled faggot was brought, now becomes the Gārhapatya-fire.

The Adhvaryu sprinkles the sacrificial post with water and anoints it with clarified butter. Then he winds a cord (raśanā) three times round the sacrificial post at a height of his navel and thrusts the Svaru in it. The animal is then bathed, made to stand in front of the sacrificial post facing towards the west and is dedicated to the principal deity by the Adhvaryu. The dedication is called 'upakarana'. Thereafter fire is churned out and mixed up with the fire deposited in the uttaravedī. A cord is then wound up round the head of the animal and then the animal is tied to the sacrificial post. ~~The~~ The animal is sprinkled with water and is anointed with clarified butter.

Then the Adhvaryu, having put fire-sticks on the fire, offers the prayajas. There are eleven prayājas in the Animal sacrifice and the divinities of these prayajas are respectively, (1) Idhma (2) Tanūnapat or Narāśaṃsa, (3) Iḍā, (4) Barhis, (5) Dvārah Devyah, (6) The Godesses Dawn and Night (uṣāsānaktā), (7) The two Divine Hotṛ (Daivyau Hotārau), (8) The three Godesses-Iḍā, Sarasvatī and Mahī or Bhāratī, (9) Tvaṣṭṛ, (10) Vanaspati, (11) Svāhākṛtis. Only ten out of these eleven prayājas are offered at this juncture and the remaining one is offered later after the taking out the omentum of the animal.

The Āgnīdhra, taking a fire-brand from the Āhavanīya, goes round the cātvāla, the sacrificial post, the animal and the Āhavanīya fire three times by the right. This rite is called paryagnikaraṇa. The Adhvaryu offers apāvya oblations. Then the Āgnīdhra, putting down the fire-brand goes round three times in the opposite direction. Then the Āgnīdhra taking up the fire-brand in his hand walks towards the place where the animal is to be immolated; this place is called the Śāmitradeśa. The Śamitṛ makes the animal walk after him. At this time the Hotṛ recites a Nigada called Adhrigu. After entering the Śāmitradeśa, the Āgnīdhra places down the fire-brand there and returns. The Śamitṛ is directed to immolate the animal in such a way that it would not make any sound. The Śamitṛ performs the immolation (Saṃjñapana).

The Adhvaryu goes to the Śāmitradeśa and incising the belly of the animal, carefully draws out the omentum. He brings the omentum to the Āhavanīya fire, where the pratiprasthātṛ roasts it on the fire. Then the Maitrāvaruṇa recites the stokīya verses (RVI.75-1- etc.), and the hymn RV 3.21. Then the Adhvaryu offers the eleventh prayāja to the Svāhākṛtis. Then he offers the omentum on the fire to Indrāgnī (or optionally to Sūrya or Prajāpati). All the officiating priests together with the sacrificer and his wife go to the cātvāla and sprinkle themselves with water.

The Āgnīdhra prepares the paśupuroḍāśa, which is offered to Indrāgnī (or Sūrya or Prajāpati). While the corn was being taken out to prepare the Paśupuroḍāśa, the Śamitṛ was made to start the cooking of the various parts of the animal in his enclosure. When well-cooked,

they are taken to the altar and placed towards the south. The M Maitrāvaruna recites the Manotā hymn (RV. VI.1.1.). The Adhvaryu takes up cuttings of the various organs of the animal and the oily portion in seperate vessels. The pratiprasthātr offers the oily portion and the Adhvaryu offers the cuttings of the organs on the fire. Thereafter the Adhvaryu offers prsadājya to Vanaspati and then the Svistakrt oblation. Then the idā is invoked and partaken of.

Thereafter the Adhvaryu offers the anuyājas, which are eleven in number and the divinities of these are respectively (1) Barhis, (2) The Divine Doors (Devyo Dvārah), (3) The Godesses Dawn and Night (usāsānktā), (4) The two Jostr Godesses (Jostryau), (5) The two Godesses Ūrjā and Āhuti (Ūrjāhutyau), (6) The two Divine Hotrs (Daivyāh Hotārau), (7) The three Godesses (Tisro Devyah), (8) Narāśaṁsa, (9) Vanaspati, (10) Barhis, (11) Svistakrt Agni. The oblation is of prsadājya. At each anuyāja, the Pratiprasthātr should offer on the fire taken out of the Śāmitra-fire and placed over the northern buttock of the altar, a cutting out of the one-third portion of the rectum of the animal, already set aside out of the cooked organs. This is called the upayāja. Then the Adhvaryu offers the Patnīsaṁyāja with the flesh from the animal's tail.

The sacrificer after offering prayers to the sacrificial post and the Āhavanīya fire concludes the sacrifice.

Expiation-rites

Śrauta Sūtras prescribe special oblations in case of variou incidents occuring during the animal-sacrifice. SS (X iii.2 and 3)

prescribes some of these oblations.

Optional Animal Sacrifices

Śrauta Sūtras of the Yajurveda prescribe various optional Animal Sacrifices for specific desires. ĀŚ and ŚŚ simply lay down the general rules of modifications for the Hotr̥ and do not mention particular optional Animal-sacrifices.

The Soma Sacrifice

General

The sacrifice, which has soma for its principal offering, is called Somayāga, though auxiliarily it also has animal-offerings, iṣṭis and Homas.

The Soma-sacrifice, according to the duration of its performance is of four types, viz. Ekāha, Ahīna, Sattra and Sādyaskra. In the Ekāha-type, the Soma is offered on one day only in the morning, at mid-day and in the after-noon, together with the ancillary rites of Dīkṣā, Pravargya etc., its performance takes full five days. In the Ahīna type the Soma is offered continuously for more than one day at the above mentioned three times. The limit of the Ahīna-type is upto twelve days. If the sacrifice is carried beyond that, it is a Sattra, which further is a Rātri-Sattra upto a hundred nights and beyond that an Ayana-Sattra. If all the ancillary rites together with the principal offerings of Soma be performed on one and the same day, it is a Sādyaskra - type.

Agnistoma is the model of the Soma-sacrifice. It is so called because the last Sāman (Stotra) chanted in it bears the name of Agnistoma (i.e. a chant for Agni). By adding three more stotras and Śastras named ukthyas to the Agnistoma, the sacrifice receives the name of ukthya. Further, by adding a sodaśin and Śastra stotra and to the ukthya, it is Sodaśin and by adding twelve more Stotras and Śastras to the Sodaśin, which are chanted throughout the night in three rounds, the Soma-sacrifice gets the name of the Atirātra. The Agnistoma together with the ukthya, the Sodaśin and the Atirātra bears the generic title of the Jyotistoma. By further adding three modifications of the Agnistoma to the list, viz. Atyagnistoma, Vājapeya and Āptoryāma, the number of the main forms of the Soma-sacrifice is brought to the sacred seven. Then there are many modifications of the Somayāga like the Abhiplava Sadaha the prsthya Sadāha, the Visuvant, the Abhijit the Caturvimśa, the chandomas, the Svarasāman, the Brhaspati sava, the Gavāmayana, the Rājasūya, the Aśvamedha etc. The four forms of the Jyotistoma enumerated above are held as nitya. All the rest are optional.

Two optional procedures are laid down for the commencement of the Soma-yāga. Either the sacrificer, after fixing some auspicious day for the Dīksā for the Soma-yāga in spring-season (Vasanta), should perform Agnyādheya on the seventh or eighth or tenth day of that fortnight and just after Agnyādheya start with the Somayāga or he should first have Agnyādheya and starting with Agnihotra, perform Darśapūrnamāsa, Cāturmāsya, Animal-sacrifice etc. at their proper time and

then take up the Somayāga in spring. Both the procedures are of equal merit.

The three vedas - Ṛk, Yajus and Sāma are employed in the per- performance of the Soma-yāga. The four priests, viz. Adhvaryu, Brahman, Hotṛ and udgātṛ have three assistants each. Thus the grouping of the priests is as following; Adhvaryu group --- (1) Adhvaryu 2. Pratiprasthātṛ (3) Neṣtṛ (4) Unnetṛ; Brahman group --- (1) Brahman (2) Brāhmaṇācchaṁsin (3) Āgnīdhra (4) Potṛ; Hotṛ group ---- (1) Hotṛ (2) Maitrāvaruṇa (3) Acchāvāka (4) Grāvastut; Udgātṛ group --- (1) Udgatṛ (2) Prastotṛ (3) Pratihārtṛ (4) Subrahmaṇya.

The Soma-chanting of the udgatṛ and his assistants is termed as Stotra and the recitation of the Hotṛ and his assistants as Śastra. Śastras are also recited by the Brāhmaṇācchaṁsin. In the Somayāga the number of the Stotras and Sostras is always equal. First the udgatr chants the Stotra for the divinity, who is being offered the libation of Soma and then the Hotṛ recites Śastra for the same divinity.

(1) Agniṣṭoma

First day Dīkṣā ---

The sacrificer, desirous of performing the Agniṣṭoma, takes the vow of performing the sacrifice on the eighth, ninth or eleventh day of the full-moon fortnight in the Spring season. He chooses a messanger (Soma-pravāka), who is sent to the invite the priests for the sacrifice. The messanger returns with the priests to the house of the sacrificer, who accepts them as his priests and treats them with

madhuparka and other presents. Then the sacrificer and his wife together with the priests and with the required materials for the sacrifice proceed to the place where the sacrifice is to be performed. There the sacrificer gets his head shaved, and nails pared. The wife of the sacrificer also gets her nails pared. The sacrificer and his wife take bath. In the meantime the Adhvaryu churns fire and deposits it in its proper places. He then performs the Dīkṣaṇīyeṣṭi in which a puroḍāśa on eleven potsherds is offered to Agnaviṣṇu.

The sacrificer and his wife besmear their bodies with butter and put collarium in their eyes. The sacrificer, going near the Āhavanīya, spreads the hide of a black antelope and sits over it. He girds a secred cord of muñja grass and covers his head with a turban. An antelope horn is tied to the garment of the sacrificer and if during the sacrifice he feels an itch, he is to scratch his body only with this horn. A muñja-cord (Yoktra) is also tied round the waist of the sacrificers wife and her head is also covered. The sacrificer closes his fist of both the hands, leaving the small and index fingers open. Then the Adhvaryu announces the sacrificer as Dīkṣita to Gods and men. The sacrificer and his wife sit silently till stars are visible in the sky. Then they drink milk offered to them by the Adhvaryu. During the days of the sacrifice they are enjoined to take only milk.

Second day

On the second day, in the morning, Prāyaṇīyeṣṭi is performed in which oblations are to be offered to five Divinities, viz. —— Pathyā Svasti, Agni, Soma, Savitṛ and Aditi. Oblations of clarified butter are offered to the first four and of cooked rice to Aditi.

The rice is to be cooked on the Āhavanīya fire and the pot, in which rice is cooked, is kept without cleasing it and is to be used for the same purpose in the udayanīyeṣṭi towards the conclusion of the yāga.

Then the Soma is purchased and placed on two carts (Havirdhāna-Śakaṭa), specially provided for the purpose. The cart is driven by two bullocks and is brought to the place of sacrifice. There unyoking the bullock on the right side and keeping the other bullock yoked, the Ātithyeṣṭi is performed, in which a puroḍāśa on nine potsherds is offered to Viṣṇu. The bullock on the left side is unyoked, when the corn for the puroḍāśa has been ground. A royal seat is placed near the Āhavanīya fire. The sacrificer, holding the Soma in his hands stands by the seat. The Adhvaryu spreads the hide of a black antelope on the seat and the Soma is placed on it. After completing the performance of the Ātithyeṣṭi, all the priests and the sacrificer, by touching together clarified butter, taken from the Ātithyeṣṭi, take a vow not to prove false to one another. This rite is called Tānūnaptram. Then they all touch hot water, which is called Madantī waters. These waters are also sprinkled over the Soma. This rite is 'Somāpyāyana'.

Then is performed the pravargya rite. For this rite a clay-pot is prepared, which is called Mahāvīra. This pot is a span-high and divided into three parts having two waist - like constructions. Two extra pots of the same type are also prepared. A stool, whose seat is knit with Muñja-grass, is prepared as a throne (Samrāḍāsandī) for the pot. The Adhvaryu, kindling fire with muñja-grass towards

the north of the *Gārhapatya* places the *Mahāvīra*-pot over this fire, pours clarified butter into the pot and covers the pot with a gold-lid. The fire is fanned with a fan which is prepared of the hide of a black antelope. When the clarified butter is heated, the *Mahāvīra*-pot is taken down from the fire and is put on the royal seat meant for it. The priests and the sacrificer gaze at the *Mahāvīra.* The *Hotṛ* from the beginning of this procedure is reciting *ṛcs*. His recitation upto this point is called the *pūrvapaṭala* of the *Pravargyābhiṣṭava*.

Then the *Adhvaryu* milches the cow and the *Pratiprasthātṛ* the goat. The milk of the cow and the goat is poured into the *Mahāvīra*-pot. This pouring of milk into the heated clarified butter in the *Mahāvīra*-pot is called *pravṛñjana* and it is because of it that the name *Pravargya* is derived. The recitation of the *Hotṛ* during this milking of the *Mahāvīra*-pot constitutes the *uttarapaṭala* of the *Pravargyābhiṣṭava*.

A *Rauhiṇa* cake is offered by the *Pratiprasthātṛ*. The *Adhvaryu* offers the clarified butter mixed with milk in the *Mahāvīra*-pot on the *Āhavanīya* fire to the *Aśvins* and to *Indra*. This mixture of clarified butter and milk is called *gharma* and the cow milked for it is called *gharmadhuk*. Then the *Sviṣṭakṛta* offering of the *gharma*. The *Adhvaryu* at this time holds the *Mahāvīra*-pot on the *Āhavanīya*. The pot is then placed in the place where it was heated. The *Pratiprasthātṛ* offers a second *Rauhiṇa* cake. The *Adhvaryu* offers *Agnihotra*.

The Mahāvīra-pot with the two extra pots and other utensils is place on the royal seat (Samrāḍāsandī).

The Pravargyeṣṭi is also performed in the evening. The proce-~~ding~~ dure is the same with minor changes in the selection of the ṛcs etc.

Then is performed the upasad-iṣṭi. In this iṣṭi clarified butter is offered to Agni, Soma and Viṣṇu. Like the Pravargya, the upasad is also performed in the evening. These two iṣṭis are performed on the second, the third and the fourth day. Thus there are six Pravargyas and six upasads in the Agniṣṭoma.

Third day

After performing the morning Pravargya and upasad iṣṭis, the main item on the third day is the construction of the Mahāvedī. The Mahāvedī is constructed towards the east of the Prācīnavaṃśa, ~~xxx~~ leaving a space of six paces between them. The carts, in which Soma is placed (Havirdhānaśakaṭa) are taken to the Mahāvedī. Three paces east from the west-end of the Mahāvedī, is constructed a hut, which is called Sadas. Four sounding holes are made in front of the axle of the right hand, ~~xx~~ cart. These holes increase the sound of the pressing of the Soma with stones and thus serve the purpose of an earth-drum. Pressing boards are placed over the holes and over these boards a skin is spread. Pressing stones are placed over this skin. Six fire-hearths or Dhiṣṇyās are prepared from the earth dug out from the holes. These hearths extend from south to north and are assigned to the Maitrāvaruṇa, Hotṛ, Brāhmaṇācchaṃsin, Potṛ, Neṣṭṛ and

Acchavaka. A marjaliya hearth for cleansing the utensils is prepared on the right-side of the Vedī outside the Sadas. The hut for the Āgnīdhrīya fire is constructed opposite the mārjālīya hearth.

In the evening Pravargya and upasad iṣṭis are performed.

Fourth day; Agnisomiyapaśuyaga

The main item on the fourth day is the performance of an animal-sacrifice for Agni and Soma and if three preceeding generations of the sacrificer have not performed Somayāga, Animal-sacrifice for Indra, and for Agni with the Aśvins are also performed. The procedure for the Animal-sacrifice is the same as described under the Nirūḍhapaśubandha. In the beginning, Agni and Soma are brought to the uttaravedī with the recitation of verses. This rite is called Agnisomapranayana.

The Pravargya and Upasad are performed in the morning and evening. In the night the Adhvaryu brings a pitcher filled with water and places it in a safe place. This water is called Vasatīvarī. The Pratiprasthātṛ milks the cow and curdles the milk for the next day. The sacrificer keeps awake in the night guarding Soma.

Fifth day; Soma-pressing.

The proceedings of the fifth day are started in the deep of night. The Adhvaryu places the required implements in their proper place. Then he calls the Hotṛ to start with the recitation of the Prātaranuvāka (morning litany). The Hotṛ begins the recitation before the chirping of birds is heard.

The Prātaranuvāka

The Prātaranuvāka is comprised of hymns to Agni, Uṣas and the Aśvins in Gāyatrī, Anuṣṭubh, Triṣṭubh, Bṛhatī, Uṣṇih, Jagatī and Paṅkti metres. As to the number of the verses to be recited, the Brāhmaṇas (A B vii.7; K B xi.7) mention various options of a hundred, hundred-twenty, three hundred and sixty, seven hundred and twenty and a thousand verses and lastly lay down that innumerable verses be recited. The ĀŚ and ŚŚ, have, however, made selections from the hymns to Agni, Uṣas and the Aśvins in the above-mentioned seven metres.

The Prātaranuvāka opens with a verse addressed to the Waters (āpaḥ) and concludes with a benediction.

Preparation of the Oblations --

While the Hotṛ recites the Prātaranuvāka, the Pratiprasthātṛ prepares five oblations, viz. (1) fried barley, grains (dhānāḥ) to Indra Harivant, (2) a cake made of fried barley-flour mixed with clarified butter or curds (Karambhaḥ) to Indra Pūṣaṇvant, (3) fried rice-grains (Parivāpaḥ) to Indra sarasvant (4) a sacrificial cake (Puroḍāśa) to Indra and (5) āmikṣā to Indra with Mitra and Varuṇa.

Āponaptrīya

The Vasatīvarī water is now taken into the goblet (Camasa) of the Hotṛ and the Maitrāvaruṇa, into a pot called pannejanī (so called because the water in it is used to wash feet with) and into three earthen pots called ekadhanā. The water is brought to the place of Soma-pressing. The Pannejanī-pot is carried by the sacrificer's

wife. While the waters are being brought, the Hotṛ recites the Āponaptrīya Sūkta (RV X.30) in which he inserts and some other verses addressed to the waters and closes his recitation with the last verse of the hymn.

Dadhigraha and other Cups

Then curds are taken into a cup, called dadhigraha and offered to Prajāpati. Two other cups called adābhya-graha and aṁśu-graha, filled with Soma-juice are also offered to Prajāpati.

Then a cup, called upāṁśugraha, is filled with Soma-juice and offered to Prāṇa.

Mahābhiṣava

The Adhvaryu and his assistants — the Pratiprasthātṛ, the Neṣṭṛ and the Unnetṛ, then sit down on the four sides of the hide intended for Soma-pressing. They crush the Soma-stalks and extract juice, which is collected in a pot. Then a wooden-strainer is held over a wooden vessel called droṇakalaśa by the Udgātṛ and his assistants and the Soma-juice is filtered through it. While the juice is streaming down through the strainer, a cup called antaryāma-graha is filled and offered to Indra.

Then cups, called the aindravāyava, maitrāvaruṇa, śukra, manthin āgrayaṇa, ukthya and dhruvā are filled from the streaming juice. These cups are called dhārāgraha and after filling they are placed on the mound (khara).

Bahispavamana-Stotra

Thereafter, the Adhvaryu, the Prastotr, the Pratihartr, the Udgatr, the Brahman and the sacrificer, in this order each holding the previous one creep outside the Sadas. There, sitting in the astava which is near the catvala, the prastotr, the udgatr and the Pratihartr chant the Bahispavamana Stotra. The Stotra is for the purification of Soma. The Aśvins, it is said, became purified by this Stotra and then got ashare in the Somayaga.

The Adhvaryu, then fills a cup from the dronakalaśa for the Aśvins and places it on the mound.

Savaniyapaśu and Aikadaśini

On this main day of Soma-pressing, a savaniyapaśu is dedicated to Agni or to Indra and Agni or it is a set of eleven to Agni, Sarasvati, Soma, Pusan, Brahaspati, the Viśvedevas, Indra, the Maruts, Indra-Agni, Savitr and Varuna. The procedure is the same as at the animal-sacrifice. The Hotr has to recite anuvakyas and yajyas for the offering of the omentum, the purodasa and the parts of the animal. The five oblations, which were prepared earlier are also offered now.

Offering of Soma Cups - Prasthita Homa

Then cups for the double deities, Indra-vayu, Mitra-varuna and the Aśvins are offered, with the accompaniment of the anuvakyas and yajyas recited by the Hotr.

Thereafter, the goblets of the priests are filled (camasonnayana). The Maitravaruna recites a hymn for the goblets being filled.

At this stage, offering is made of the 'Śukra and the Manthin cups filled earlier. The Adhvaryu offers oblations from the filled cups of the priests and the priests (the Hotṛ, the Maitrāvaruṇa, the Brāhmaṇācchaṃsin, the Potṛ, the Neṣṭṛ and the Āgnīdhra) recite Yājyās while oblation is being offered from their cup. This is Prasthita Homa. Taking the goblets in their left hand they make them smell (āpyāyana) by putting their right hand over it with the recitation of a ṛc. The priests then partake of the remainder in their cups and after partaking of it they touch their breasts with the recitation of a ṛc. The emptied cups are again filled and placed under the southern Soma-cart. These cups are called Narāśaṃsa.

At this stage the Acchāvāka makes his appearance. He sits outside the Sadas in front of his dhiṣṇya. The Adhvaryu asks him to say whatever he has to say ('Acchāvāka vadasva yat te vādyam'). At this he recites certain ṛcs and asks of the priests an invitation. If the Hotṛ does not condescend to invite him, he recites some more ṛcs. When he has been invited by the Hotṛ, the Adhvaryu offers oblation from his goblet of Soma-juice for which he recites a yājyā. Then he consumes the remainder in his goblet.

Ṛtu-grahas

Thereafter, takes place the offering of the ṛtu-cups which are twelve in number and each of them is offered to two deities —— Madhu and Indra, Mādhava and the Maruts, Śukra and Tvaṣṭṛ, Suci and Agni, Nabhas and Indra, Nabhasya and Mitrāvaruṇau, Iḍ and Draviṇodā, Ūrja

and Dravinoda, Sahasya and Dravinoda, Tapas and the Aśvins and Tapasya and Agni Grhapati.

The Adhvaryu and the Pratiprasthātr offer the libations and the remaining Soma-juice in the cups is consumed by the officiating priests. A cup is now kept ready for Indra and Agni and the Hotr recites the Ājya - Śastra.

Ājya - Śastra

This Śastra consists of a puroruc in prose. Then follows the hymn (which in this case has 7 rcs) which in its turn is followed by the yājyā rc. While the Hotr recites the yājyā, the Adhvaryu offers libation to Indrāgni, from the cup which was kept ready for this dual divinity. The Narāśaṁsa cups are also partaken of but not offered. A cup for the Viśvedevas in now filled.

Stotra and Śastra

The rule is that a 'Śastra is preceded by a Stotra. In this case, the Bahiṣpavamāna - Stotra has already been chanted. The composition of Stotra and 'Śastras is complicated. The following are their salient features.

The singing of a trca (triplet) or pragātha (a double-verse which in recitation is made into three verses) on a tune is called Stotra. By a complex process the stotras are made into stomas for chanting. There are many varieties of the stomas, e.g. trvrt, Pañcadaśa, Saptadaśa, ekaviṁśa (these four bear the generic title of Jyotiṣṭoma), Triṇava, Trayastriṁśa, Caturviṁśa etc. For example

the Bahiṣpavamāna - Stotra is a trvrt - Stoma. It has three triplets -- SJS III.1. 3-5; 6-8 and 9-11. Now the verses of these three triplets are to be chanted in three rounds (Paryaya). In the first round the first three verses of the three triplets are chanted, in the second round the middle three and in the third round the last three verses are chanted. This is one form of the trvrt Stoma which is called udyatī; there are other forms of this stoma like parivartinī and kulāyinī in which the verses of the three triplets are taken in the order of a b c, d e f, g h i and a b c, e f d, i g h respectively.

If the three verses of one triplet are made into fifteen for chanting, it is a pañcadaśastoma. Here also the three verses are made into fifteen in various ways; the simplest being, to chant the first verse thrice in the first round, the second verse thrice in the second round and the third verse thrice in the third round, thus making fifteen verses. In the same way by repeating the three verses of a trca in different ways, we get Saptadaśa, ekaviṁśa etc. stomas. The trvrt Stoma only is chanted on nine verses; all the other Stomas are chanted on a trca or a pragātha.

At the end of the Stotra, the udgātr says 'eṣa' which means that this is the last verse of the Stotra. It is a signal to the Hotr to start with his 'Śastra'. The Hotr asks the Adhvaryu, if he is to recite with the words 'adhvaryo Śoṁ̄ sāvośm', to which the Adhvaryu responds, 'Śoṁsa modaivośm'. But at the morning pressing, before this dailogue, the Hotr mutters a prayer to Mātariśvan and to the kavis and then having said 'adhvaryo 'Śoṁsāvośm' he mutters a silent praise (tuṣṇīmśaṁsa)

one or more puroruc (a verse which shines before the 'Śastra).
At the midday and evening pressings, Nivids take place of the puroruc but the Nivids instead of being placed in the beginning are inserted in the body of the 'Śastra. The last verse of the 'Śastra is called Paridhānīya. Then follows a yājyā verse, in accompaniment of which libation is offered by the Adhvaryu.

In the 'Śastras of the midday and evening pressing, some general features are to be noted here. In the first Śastra of the mid-day and evening. Pressing the dialogue of the Hotṛ and the Adhvaryu is followed by two triplets, called pratipad and anucara respectively. In the case of the second Śastra of the Hotṛ and the Hotrakas in the Same pressings the dialogue is followed by the Stotrīya and the anurūpa tṛcas. The stotrīya tṛca is the same on which the stotra is chanted and the anurūpa follows the Stotriya in metre, number of syllables and deity. Other spacial features of each Śastra will be noted in their proper place.

Other Stotra - Śastras of the Morning - Pressing

With the Vaiśvadeva-cup in his hand, the Adhvaryu directs the Udgātṛ and two of his assistants to chant the ājya-stotra. The Stotra is Pañcadaśa - Stoma. It is followed by the recitation of the Praüga-Śastra by the Hotṛ. The Śastra consists of seven tṛcas addressed to Vāyu, Indra-vāyu, Mitra-varuṇa. The Aśvins, Indra, The Viśvedevas and Sarasvatī. The last verse of the tṛca to Sarasvatī

is the paridhaniya. Each triplet is preceded by a puroruc. Thus the Śastra has in all seven purorucs. Then follows the yājya verse and the offering of the Vaiśvadeva cup.

Then a cup is filled up for Mitra-Varuṇa and the Udgātṛ and two of his assistants chant the ājya-stotra in praise of Mitra and Varuṇa, after which the Maitrāvaruṇa recites a corresponding ājya-Śastra which consists of the Stotriya-tṛca, the anurūpa tṛca, fourteen verses to Mitra-varuṇa (RV V.68.1-5; VI.66.1-9) the last of these being paridhānīya and then a yājya (RV VII.66.10). The Maitrāvaruṇa-cup is then offered and the remainings partaken of.

Thereafter the Pratiprasthātṛ fills a cup for Indra. The udgātṛ and two of his assistants chant the ājya-stotra (pañcadaśa-stoma) in praise of Indra, which is followed by the ājya-śastra of the Brāhmaṇācchaṁsin, which consists of the usual stotrīya and anurupa tṛcas followed by verses to Indra, the concluding verse (paridhāniya) and the yajya. The cup to Indra is offered and partaken of.

The Pratiprasthātṛ, then, fills up a cup with Soma-juice for Indra-Agni. The Udgātṛ and his assistants chant the ājya-stotra in praise of Indra-Agni. The Acchavaka follows with his ājya-śastra, which also consists of the usual stotriya and anurupa tṛcas, verses in praise of Indrāgni, the concluding verse and the yajya. The cup is offered to Indrāgni and the remaining portion is consumed by the officiating priests. This is the last Śastra in the morning-pressing. The morning-pressing thus has in all five Stotra-Śastra.

Then the Adhvaryu offers oblations by way of expiation in connection with the morning-pressing, which now is concluded by the Maitrāvaruṇa asking the officiating priests to please move out (Śarpata) .

The Midday - Pressing

The midday-pressing follows mainly the form of the morning-pressing. The Adhvaryu and his assistants crush Soma stalks and press out juice from them. This rite is called Somābhiṣava.

Grāvastut

At the time of the Somābhiṣava, Grāvastut presents himself to recite verses in praise of the pressing-stones and the Pavamāna Soma. He wraps his face with the turban which had served to tie the bundle of Soma. His recitation according to ĀŚ includes two verses addressed to Savitṛ, two verses addressed to Indra, a hymn addressed to the Pressing-stones by Arbuda Kādraveya (X.94), another hymn addressed to the Pressing-Stones by Sarpa Jaratkarṇa Airāvata (X.76), again a hymn to the Pressing-Stones by Ūrdhvagrāvan Ārbudi (X.175), verses to Pavamāna Soma from the ninth maṇḍala of the Ṛgveda-Saṃhitā and then the concluding verses which is the last verse of RV X.94. ĀŚ has referred to a Gāṇagāri-tradition, according to which verses describing the swelling of soma (Somāpyāyana) and some other verses are inserted between the verses of the Arbuda-hymn (X.94). ŚŚ also follows this tradition and besides does not prescribe the hymns X.76 and X.175.

Mādhyandinapavamāna - Stotra

There are no season-cups (ṛtu-grahas) and cups for two deities in the midday-pressing. The Śukra and Manthin, the Āgrayaṇa, the two Marutvatīyas and the Ukthya are cups to be filled from the streaming Soma (dhārāgrahas) in the midday-pressing. The Bahiṣpavamāna Stotra of the morning-pressing is replaced by the Mādhyandinapavamāna-stotra. At the end of the stotra, takes place the Dadhigharma yāga. Dadhigharma is a preparation of hot sour milk. The officiating priests partake of the remaining oblation.

Then the offerings of Savanīya Paśupuroḍāśa and other offering made in the same way as at the morning-service. Thereafter, the Adhvaryu and the Pratiprasthātṛ offer the Śukra and the Manthin cups and the Camasādhvaryus offer their Soma-goblets. Then follows the rite of Dakṣiṇā-dāna, i.e. giving the sacrificial fees.

The Marutvatīya - Śastra

The Adhvaryu, then, offers five Vaiśvakarmaṇa Homas on the fire of the Āgnīdhra. The Advaryu and the Pratiprasthātṛ offer two Marutvatīya-cups and the Adhvaryu, taking up the third Marutvatīya-cup calls upon the Hotṛ to recite the Marutvatīya-Śastra. Its corresponding Stotra, the Mādhyandinapavamāna-Stotra has already been chanted.

The composition of the Marutvatīya-Śastra is as follows ———

(1) Pratipat-tṛca, (2) Anucara-tṛca, (3) Indranihava-pragātha, (4) Brahmaṇaspatya-pragātha, (5) Dhāyyā (inserted verses for Agni and Soma), (6) Marutvatīya-pragātha, (7) Nividdhānīya Sūkta (the main

hymn to Indra Marutvant in the middle of which the nivid is inserted) (8) The Nivid, (9) Paridhaniya (the concluding verse) and (10) The yajya. After the Hotr has recited the yajya, the Adhvaryu offers the Marutvatiya cup.

The Adhvaryu, then fills a cup for Mahendra and placing it on the mound, calls upon the udgatrs to recite the Mahendra-stotra, which is a Prstha-stotra chanted on Saptadasa-Stoma. The Stotra is followed by the recitation of the Niskevalya-sastra by the Hotr. The Niskevalya-sastra is composed of ------ (1) a stotriya-pragatha (2) Anurupa-pragatha, (3) Dhayya (4) Samapragatha, (5) Nividdhaniya-Sukta, (6) Nivid, (7) Paridhaniya, (8) Yajya. The Mahendra-cup is then offered by the Adhvaryu.

Then, a cup for Indra is filled up and the udgatrs chant the second Prstha-stotra which is followed by the recitation of the Sastra by the Maitravaruna, which is composed of (1) a stotriya-trca, (2) Anurupa-trca, (3) a pragatha addressed to Indra (4) hymns to Indra, (5) Paridhaniya (which usually is the last verse of the preceding hymn) and (6) yajya. The Aindra-cup is duly offered.

Another cup for Indra is then, filled up and the udgatrs chant the third Prstha-stotra, which is followed by the Sastra of the Brahmanacchamsin, the composition of which is similar to that of the Maitravaruna. The Aindra-cup is then offered.

Again a cup for Indra is filled up and the udgatrs chant the fourth Prstha-stotra which is followed by the Sastra of the Acchavaka. Its composition is also similar to those of the preceding two Sastras.

The midday service is concluded with the offering of the necessary expiatory oblations by the Adhvaryu.

The Third Pressing

The third pressing is not called the Evening pressing.* It starts sometimes after the conclusion of the Midday-pressing. First of all a soma-cup is offered to the Ādityas. This cup is filled up with the soma-juice, which was left over in a sthālī at the morning-pressing from the cups of the dual divinities Indra-vāyu etc.

Then the pressing of Soma (Somābhiṣava) is commenced in the same way as at the morning-pressing. But at this pressing, the remaining part of the already crushed Soma-stalks, which is called ṛjīṣa, is crushed and juice is pressed out from it. This juice is mixed with churned curds (āśira) and is kept in the pot called pūtabhṛt. The Soma-juice is filtered and the dhārāgrahas are filled from the streaming juice and placed on the mound.

Ārbhavapavamāna - Stotra

The udgātṛ with his two assistants, then chants the Ārbhavapavamāna-stotra. Thereafter the rites of Savanīyapaśupuroḍāśa and puroḍāśa and other oblations are gone through. The Adhvaryu, and the Camasādhvaryus and the Hotṛs offer their soma goblets. The remnant of the Soma-juice is partaken of by these priests and they also offer Piṇḍas to their Pitṛs. Then a soma-cup is offered to Savitṛ and a cup is filled up for the Viśvedevas.

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* Max Muller, Haug, Keith, Eggeling etc. wrongly call it 'Evening pressing', but in the Vedic literature, it is always referred to as 'tṛtīya savana'.

Vaiśvadeva - Śastra

The Hotr, then, recites the Vaiśvadeva-Śastra, which is composed of (1) a pratipat-trca, (2) anucara-trca, (3) dhayya to vayu, (4) a hymn to Savitr in which a nivid is inserted, (5) dhayya to Indra, (6) a hymn to the Rbhus (here also a nivid is inserted), (7) three dhayyas (to vena to the Adityas and to Brhaspati), (8) a hymn to the Viśvedevas in which a nivid is inserted, (9) Paridhaniya (the last verse of the hymn to the Viśvedevas) and (10) yajya.

The Adhvaryu, then, offers the Vaiśvadeva-cup. Cooked rice (Caru) is offered to Soma. Thereafter a cup called Patnivata, is filled up with Soma-juice and offered and its remnant consumed.

Yajñayajñiya - Stotra; Agnistoma

Then the Adhvaryu, fills up the goblets of the Camasadhvaryus and directs the udgatr to chant the yajñayajñiya-Stotra. This is the last Stotra in the Agnistoma and bears the name of Agnistoma.

Agnimaruta - Śastra

The yajñayajñiya-stotra is followed by the recitation of the Agnimaruta-Sastra by the Hotr. The Agnimaruta-Śastra consists of ---- (1) A hymn to Vaiśvanara; nivid is inserted in this hymn just before the last verse, (2) a verse to Rudra, (3) a hymn to the Maruts; here also nivid is inserted before the last verse, (4) Stotriya Pragatha, (5) anurupa-pragatha (6) a hymn to Agni Jatavedas; here also nivid is inserted before the last verse, (7) Two rcs to the [illegible] (8) a [illegible] to Ahirbudhnya, (9) Two rcs to the wives of the Gods, (10 Two rcs to Raka,

(11) a rc to Sarasvati according to AS; but according to SS, a trca to Indra, (12) two rcs (AS) or a trca (SS) to yama, (13) a trca to the pitrs, (14) four rcs (AS) or a trca (SS) to Soma, (15) three isolated rcs to Visnu and Varuna (AS) or to Agni (SS), to Visnu and to Prajapati, (16) paridhaniya, (17) yajya.

While the Hotr recites the last rc of the Agnimaruta-Sastra, the Pratiprasthatr pours the contents of the Dhruva-cup, which was filled up at the morning-service, into the goblet of the Hotr. Then the Adhvaryu offers the Hotr's goblet and the camasadhvaryus offer their own goblets and the remnant is partaken of.

Hariyojanagraha

Then the unnetr mixed the remaining Soma juice with fried barley in the Dronakalasa and putting this pot on his head, offers it in that Posture. With this offering and its partaking by the officiating priests the third pressing is completed.

Avabhrthesti

The sacrificer and his wife and all the officiating priests proceed towards the place, where they are to take bath. They carry with them a purodasa prepared on one potsherd and necessary utensils for an Isti. They also carry all the utensils and materials used in the Somayaga. After reaching the place, Avabhrthesti is performed there. In this Isti Agni and Varuna are the deities of the butter portions; there are only four Prayajas (leaving out the Prayaja for Barhis) and two anuyajas. The purodasa is offered to Varuna.

All the utensils and materials used in the Somayaga are consigned to the water. The sacrificer and his wife have a bath and wear new clothes. The officiating priests also take bath.

Udayaniyesti

Returning to the sacrificial ground udayaniyesti is performed, which is similar to the Prayaniyesti. But the rcs used as anuvakyas and yajyas in the Prayaniyesti are used as yajyas and anuvakyas respectively in the udayaniyesti.

Thereafter, an anubandhya-pasuyaga is performed in which a barren cow is the offering. But this yaga has been replaced by an Amiksa-yaga, Mitra-Varuna are the deities of this yaga. If the x sacrificer is a king, offerings are also made to the Devasus, the Divine Impellers and then follows an udavasaniya offering. The sacrificer then offers clarified butter to Dhatr, Anumati, Raka, Sinivali and kuhu. These are called Devika Havimsi. The Agnistoma is thus concluded.

(2) Ukthya

The special feature of the ukthya form of Somayaga is that a he goat to Indra and Agni is added to the animal offering to Agni on the pressing day. The procedure of the morning and midday-pressings is the same as in the Agnistoma. But in the third pressing, after the Agnistoma-Stotra and the following Agnimaruta-Sastra, three more cups are filled up and offered to Indra-Varuna, Indra-Brhaspati, and Indra-Visnu, with the chanting of three ukthya-stotras each followed by an ukthya-sastra recited by the Maitravaruna, the Brahmanacchamsin and

the Acchāvāka respectively. Thus the number of the Stotras and 'Śastras at the third pressing is made equal to those of the morning and mid-day pressing. Thus, there are in all fifteen stotra-śastras in the ukthya.

(3) Ṣoḍaśin

In the Ṣoḍaśin form of Somayāga, a ram is further added to the animal offerings of the ukthya on the pressing day and besides the usual dhārāgrahas, a Ṣoḍaśi-cup is also filled up and kept on the mound in the morning. At the third-pressing, after the three ukthya stotra-śastras, this Ṣoḍaśi - cup is taken up which gives rise to the sixteenth Stotra-Śastra to Indra which are called the Ṣoḍaśi-Stotra and the Ṣoḍaśi-Śastra. It is because of having sixteen stotra-śastras that this Somayāga is called Ṣoḍaśin.

(4) Atirātra

The Atirātra form of Somayāga is a further extension of the Ṣoḍaśin in the night. In the morning service a she-ram to Sarasvatī is added to the animal-offerings of the Ṣoḍaśin.

After the Ṣoḍaśi-Śastra are started the three night rounds (Paryāyas). At each round four sets of Soma-goblets are offered to Indra, in accompaniment of four Stotras, followed by four Śastras which are recited by the Hotṛ, the Maitrāvaruṇa, the Brāhmaṇācchaṁsin and the Acchāvāka. Thus twelve Stotra-Śastras are added in the three rounds. Then follows the Sandhi-Stotra, so called because of the twilight which is about to break. A cake is made ready for the Aśvins. The Stotra is followed by the Āśvina-Śastra of the Hotṛ, which is the Prātaranuvāka

to the Asvins which contains a thousand verses and all the hymns and verses included in the Prataranuvaka in the Agnistoma form a part of this Sastra also. After sunrise hymns to the Sun are added in the Sastra and thus the recitation of the Sastra is completed after sunrise. Then the cup of Soma-juice and the Purodasa is offered to the Asvins.

Together with the twelve Stotra-Sastras of the three night rounds and the Sandhi-Stotra and Asvina-Sastra, the Atiratra has in all twenty-nine Stotra-Sastras.

(5) Atyagnistoma

The special feature of the Atyagnistoma Somayaga is that after the Agnistoma Stotra and the Agnimaruta-Sastra it adds the Sodasi-Stotra-Sastra, omitting the three ukthya-stotra-sastras of the ukthya.

(6) Vajapeya

The Vajapeya form of Somayaga has three main types, namely (1) the Samsthavajapeya, (2) the Aptavajapeya and (3) the kuruvajapeya. The samsthavajapeya is described by the Tandyamahabrahmana and the Srauta Sutras of the Samaveda. Its special feature is that a seventeen Vajapeya stotra-sastra is added to the sixteen stotra-sastras of the Sodasin.

The Apta and the Kuru Vajapeyas differs only in the procedure of the distribution of Daksina. These types of the Vajapeya are described by the Srauta Sutras of the Yajurveda.

The Āpta-Vājapeya has seventeen Dīkṣās, three upasads and one pressing day. There are seventeen savanīyapaśus to Prajāpati on the pressing day. All the Stotras are Saptadaśa-Stoma. The sacrificer, his wife and the officiating priests wear garlands of gold. These garlands are also given in Dakṣiṇā.

In the midday-pressing, after the Marutvatīya-Śastra, a chariot-race is held, which is a special feature of this type of Vājapeya. A warrior with seventeen arrows measures out a course for the race. The spot, where the last arrow falls is marked with a pole of udumbara. A post is erected near the Cātvāla and a wheel of udumbara wood is fastened on it. The Brahman climbs up the post and sitting their chants the Vājinām Sāma; the wheel is rotated three times. Seventeen chariots are yoked and the race starts, with the sacrificer's chariot in the forefront. After reaching the udumbara-pole the chariots return to the spot from where they had started.

The sacrificer and his wife (or optionally, the sacrificer alone) climbs the yūpa by means of a ladder with seventeen rungs and mutters certain mantras. Four balls of salty earth covered with Pippala - leaves are tied to the ends of four long bamboos and the four principal priests prick the sacrificer's face with these balls, while the sacrificer turns towards the quarter from which his face is being pricked. Then he comes down from the yūpa and is seated upon a couch. Then the Niṣkevaly - Śastra and other rites follow upto the Vājapeya-Stotra-Śastra.

(7) Āptoryāma

The Āptoryāma (according to ŚS Āptoryāman) is an extention of the Atirātra by adding four Stotra-Śastras to Agni, Indra, the Viśvedevas and Viṣṇu or optionally to the deities of the Sandhi-goblets. AB and KB has taken very brief notice of the Āptoryāma.

(8) The Dvādaśāha

The Dvādaśāha, i.e. the twelve-day Soma-sacrifice is the model for the Ahīna Soma-sacrifices, as well as for the Sattras of less than one year's duration. The Soma-pressing is continued for twelve days in this sacrifice. As its preliminaries, it has twelve Dīkṣā days, which are followed by twelve upsad days. On the last upasad day, i.e. the twenty-fourth day from the beginning is performed the Agnisomīya-Paśusyāga and from the next morning begins the Soma pressing. Thus the Dvādaśāha takes thirty-six days in all for its performance.

The first and the last days of the Dvādaśāha are of the Atirātra-type. The middle ten, days as a unit are named Daśarātra, which is further divided into the first six days, called Pṛṣṭhya Ṣaḍahas because the Sāmans chanted are Pṛṣṭha-Stotra on these six days, and the next three days, called the chandoma days, and the tenth day, named as the Avivākya day.

The Dvādaśāha with reference to its Śastras has a further complication in its Being of the Samūḍha type or of the Vyūḍha type. In the Samūḍha-type, the composition of the Śastras as regards their metres is as usual, but in Vyūḍha type the metres are trasposed. The

nine days of the Daśarātra for this purpose are divided into three sets of three days each and the arrangement of the metres in these three sets of three days is as follows ------

1st ----- Gāyatrī, Triṣṭubh, Jagatī.

2nd ----- Jagatī, Gāyatrī, Triṣṭubh

3rd ----- Triṣṭubh, Jagatī, Gāyatrī .

This difference in the arrangement of the metres, necessitates the use of different hymns and verses in the two types.

The Abhiplava Ṣaḍaha

Besides the Pṛṣṭhya Sadaha of the Daśarātra, there is also another type of Ṣaḍaha, called the Abhiplava Ṣaḍaha, which is employed as a unit in the Gavām Ayana, described below. The special feature of this Ṣaḍaha is that it has the first and the last days of the Agniṣṭoma type and the rest of the ukthya type. Moreover, the days of the Abhiplava-Ṣaḍaha are named as Jyotis, Go and Āyus, according to the arrangement of the Stomas in their Stotras. The first, second and the third days are respectively the Jyotis, Go and Āyus days, while the fourth, fifth and the sixth days are respectively the Go, Āyus, and Jyotis days.

It is to be noted that in the Pṛṣṭhya-Ṣaḍaha, though the Stomas vary from day to day, but only one applies for all the Stotras of one day.

(a) Gavāmayana

The Gavāmayana is the Prkṛti of all the Soma-sacrifices, which extend to one year or more. It is constituted as follows;

1st day ------ Prāyaṇīya Atirātra

2nd day ------ Caturviṁśa-day; Agniṣṭoma or ukthya type

1st month ------ 4 Abhiplava-Ṣaḍahas

2nd month ------ 1 Pṛṣṭhya-Ṣaḍaha

2nd month ------ 4 Abhiplava-Ṣaḍahas

1 Pṛṣṭhya-Ṣaḍaha

3rd month ------ 4 Abhiplava Ṣaḍahas

1 Pṛṣṭhya Ṣaḍaha

4th month ------ 4 Abhiplava-Ṣaḍahas

1 Pṛṣṭhya Ṣaḍaha

5th month ------ 4 Abhiplava-Ṣaḍahas

1 Pṛṣṭhya Ṣaḍaha

6th month ------ 3 Abhiplava-Ṣaḍahas

1 Pṛṣṭhya Ṣaḍaha

Abhijit ekāha; Agniṣṭoma type

3 Svarasāman days; ukthya or Agniṣṭoma type

Viṣuvant day; Agniṣṭoma type

7th month ------ 3 Svarasāman days reversed Viśvajit ekāha;

Agniṣṭoma type

1 Pṛṣṭhya-Ṣaḍaha reversed

3 Abhiplava-Ṣaḍahas reversed

8th month ------ 1 Pṛṣṭhya-Ṣaḍaha reversed

4 Abhiplava-Ṣaḍahas reversed

9th month ------ 1 Pṛṣṭhya-Ṣaḍaha reversed

4 Abhiplava-Ṣaḍahas reversed

10th month ----- 1 Prsthya-Sadaha reversed

4 Abhiplava-Sadahas reversed

11th month ----- 1 Prsthya-Sadaha reversed

4 Abhiplava-Sadahas reversed

12th month ----- 3 Abhiplava-Sadahas reversed

Āyus day

Go day

Daśarātra

Mahāvrata day

Udayanīya Atirātra

Thus in the Gavāmayana, Soma-pressing continues for 361 days. The Caturviṁśa, Abhijit, Svarasāmans, Viśvajit and the Mahāvrata are special days, with various modifications in their prescriptions. The Mahāvrata is fully described in ŚŚ and AĀ; ĀŚ and ŚĀ take brief notice of it.

(10) Rājasūya

(The Royal Consecration)

The Rājasūya is a Soma sacrifice performed by a Kṣatriya, ruling over a vast domain. The scrifice is commenced on the first full-moon day of phālguna and takes more than a year for its performance. There are six Soma-yāgas, two paśu-yāgas one hundred and twenty-nine istis, seven Darvi-homas and the four Cāturmāsyas performed in its course. Thus all the five types of sacrifices find place in the Rājasūya.

After the preliminary rites of Dīkṣā etc. is commenced the performance of the Cāturmāsyas for one year, which conclude with the Śunāsīrīya offering on the first Phālguna of the following year. There as various yagas follow and on the first of Caitra comes the Soma-pressing day of the Abhiṣecanīya-Somayāga, which is the most important yaga in the Rājasūya. In this yāga, eight offerings are made to the Divine Instigators (Devasuvaḥ). After the offering of the Marutvatīya cups, takes place the anointing of the king. The king is anointed with waters wrought from various quarters and is proclaimed to the people. After the anointment, the Śunaḥśepa-ākhyāna is narrated to the king. Then the yāga proceeds on its usual course, concluding with the Avabhṛtha.

The Abhiṣecanīya yaga is followed by two paśu-yāgas, the Keśavapanīya-Somayāga, the Vyuṣṭi-dvirātra-Somayaga and one more Somayāga, which is named as Kṣatrasya Dhṛitiḥ.

(11) Aśvamedha

The Aśvamedha is an Ahīna - Somayāga performed by a monarch, who is the sovereign lord of many ruling princes or by a powerful king, desirous of extending his realms. Though a Somayāga, a horse is its main offering and hence the name Aśvamedha. Soma-pressing is continued for three days in this yāga.

The preliminary rites of the Aśvamedha, which consist of certain iṣṭis, paśuyāgas and homas, are commenced on the full-moon day of Caitra. Next day, the horse is made to stand in a pond or tank, a

and the horse is sprinkled with water. After going through certain other rites, the horse is set free to wander about. Four hundred armed youths of high rank follow the horse to guard him. The horse wanders about for a year.

During the absence of the horse, ākhyānas and narāśaṃsas are narrated to the king and his victories in battles are sung on the lute. Viṣṇukramaṇa-homas are performed daily during this period.

After the return of the horse, the procedure of the three pressing days is commenced. The rites of the first pressing day are performed in the usual way. The second pressing day is most important. On this day, the horse is bathed and bound to the yūpa. The chief queen anoints the horse. Besides the horse, there are 329 tame animals and a large number of wild animals also in the sacrifice, hymns are recited in praise of the horse.

After the immolation of the horse, the chief queen is made to lie down by the side of the horse. They are then covered with a cloth and the sacrificer and the priests address obscene verses to them. Then takes place a theological discussion (Brahmodya) amongst the priests. The sacrificer also takes part in it. Riddle-verses are also exchanged between the Brahman and the Hotṛ.

The animal offerings are made according to the usual procedure of the paśuyāga. The wild animals are not immolated. They are set free after the fire has been carried round them (paryagni-karaṇa).

The remaining rites of the second day as also of the third pressing day are performed in the usual way.

(12) Puruṣamedha

(The Human Sacrifice)

ŚŚ (XVI.1.10-14) describes the Puruṣamedha, which follows the model of the Aśvamedha but has a human victim instead of the horse and has five pressing days.

(13) Sarvamedha

The Sarvamedha is based on the Aśvamedha and the Puruṣamedha. There are ten pressing days in it.

(14) The Cayana

(Piling of the fire altar)

The soma-sacrifice can also be combined with Cayana, in which a high fire-altar is built of bricks. The complex procedure of the Cayana is described in the Brāhmaṇas and the Śrauta Sūtras of the Yajurveda. ŚŚ (IX. 22-27) gives prescriptions for the Soma-sacrifice combined with Cayana. ĀŚ takes very brief notice of it.

Besides the Soma śacrifices enumerated aboves there are many more optional ekāhas ahīnas, Sadyaskras and ayanas mentioned by ĀŚ and ŚŚ.

Chapter II

Sūkta - Viniyoga

Mandala I

1. (D. Agni, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra, Rcs 9)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.7) prescribe the hymn in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B. AB (VII.5-8) states that the morning litany (prātaranuvāka) be recited for Agni, uṣas, and the Aśvins in seven metres and does not mention the names of the metres and the order in which they are to be taken, KB (XI.1-2) besides stating that the morning litany be recited for Agni, Uṣas and the Aśvins in seven metres, also indicates the order in which the metres are to be taken, viz. Gāyatrī, Anuṣṭubh Triṣṭubh, Bṛhatī, Uṣṇih, Jagatī and Paṅkti.

As to the number of verses to be recited in the morning litany, both the Brāhmaṇas lay down a hundred, hundred and twenty, three hundred and sixty, seven hundred and twenty, eight hundred and a thousand verses to be recited according to the various desires of the sacrificer and at length conclude that innumerable verses be recited, for Prajāpati is incommensurable.

The Brāhmaṇas do not mention the hymns by their Pratīkas to be included in the morning litany but they have provided the symbols (liṅga) by which to choose the hymns. Hence the viniyoga is based on liṅgapramāṇa.

C. As AB (VII.5) remarks, Agni, Uṣas and the Aśvins are the Gods that move in the morning. It is proper, therefore to invoke these Gods, before starting on the various rites of the Somayāga.

(2) A. ŚS (XIV.52.1) prescribes the hymn to be recited by the Maitrāvaruṇa at the time of filling of the goblets (camasonnayana) in the Agniṣṭut Ekāha.

B. PB (XVII.6.1-2) mentions the Agniṣṭut Ekāha and states that everything in this Ekāha has reference to Agni. The viniyoga of this hymn in the Ekāha is based on liṅgapramāṇa.

C. The hymn suits the context, because it is addressed to Agni.

2.,3. (D. Vāyu 2.1-3, Indra-Vāyu 2.4-6, Mitra-Varuṇa 2.7-9; The Aśvins 3.1-3, Indra 3.4-6, The Viśvedevas 3.7-9, Sarasvatī 3.10-12, M. Gāyatrī, R. Madhucchandas vaiśvāmitra, ṛcs 9 and 12 respectively).

(1) A. ĀŚ (V.10.5) and ŚS (VII.10. 1-15) prescribe these two hymns for the Prauga-Śastra in the Agniṣṭoma.

B. AB (VII.5) simply mentions the deities for whom triplets are to be recited in the Praüga-śastra in the context of the Agniṣṭoma but KB (XIV.5) directly mentions these hymns as the Prauga-śastra in the Agniṣṭoma.

The viniyoga is based on Śrutipramāṇa.

C. The hymns accord well with the context as they have triplets inviting the divinities for whom Soma-draughts are being offered.

(2) AĀ (I.1.4) prescribes the Sūkta for the Prauga Śastra in the Mahāvrata.

4. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra, rcs 10)

(1) A. ĀŚ (VII.5-15) prescribes this hymn to be inserted in the Śastra of the Brāhmaṇācchaṁsin for over-reciting (ati-śaṁsana) at the morning service in the Abhiplava ṣaḍaha in case of increase in the stoma. ŚŚ (XII. 2.17) simply states that there are fourty-four hymns addressed to Indra in the Rk-Saṁhitā and the Brāhmaṇācchaṁsin takes his verses for over-reciting from these hymns.

B. AB (xxviii.5) and KB (xxviii.10) recommend atiśaṁsaṇa. AB (xxvii.1) states 'aindram brāhmaṇācchaṁsi prātaḥsavane śaṁsati' and again 'āgneyaṁ prātaḥ savanam' Gāyatrī, being the metre of Agni, a hymn addressed to Indra in Gāyatrī metre satisfies both these requirements.

The viniyoga is based on liṅgapramāṇa.

C. The hymn invites Indra to the Soma-draught and therefore suits the context.

(2) A. ŚŚ (IX.8.2) prescribes the hymn as the ukthamukha in the śastra of the Maitrāvaruṇa at the first round in the Atirātra.

B. KB (xvii.9) simply states in the context 'Gāyatrīṇi ukthamukhāni śaṁsanti'. The viniyoga is, therefore, based on liṅgapramāṇa.

C. The deity of the night rounds, according to AB (XVI.5) is Indra. Hence, the hymn accords well in the context.

(3) AĀ (V.2.5) cites the hymn in the Niṣkevalya-śastra in Mahāvrata.

5, 6, 7 (D Indra, M Gāyatrī, R Madhucchandas Vaiśvamitra, rcs 1(

(1) A.B.C. same as under 4 (1) above.

(2) AĀ (V.2.5) cites these ~~two~~ three hymns in the Niṣkevalya Śastra in the Mahāvrata.

8. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra, ṛcs 10)

(1) A. B. C. same as under 4 (1) above

(2) A. ĀŚ (VI.4.10) prescribes the hymn in the Śastra of the Acchāvāka in the first round of the Atirātra.

B.C. AB (XVI.5) states that Indra and the metres alone bear the night. The viniyoga is based on liṅgapramāṇa and the hymn is appropriate in the context, for it is addressed to Indra.

(3) A. ŚŚ (IX.12.2.) prescribes the hymn as the ukthamukha in the Śastra of the Maitrāvaruṇa at the second round in the Atirātra.

B. C. same as under 4 (2) above.

(4) AĀ (V.2.5) includes the hymn in the Niṣkevalya Śastra in the Mahāvrata.

9. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra, rcs 10)

(1) A.B.C. same as under 4 (1) above.

(2) AĀ (V.2.5) includes the hymn in the Niṣkevalya-śastra in the Mahāvrata.

10. (D. Indra, M. Anuṣṭubh, R. Madhucchandas Vaiśvāmitra, ṛcs 12)

(1) A. ŚŚ (XI.11.12) prescribes the hymn in the Niṣkevalya-Śastra on the first Svarasāman day.

B. KB (XXIV.7) cites the hymn for the same purpose. The Viniyoga is based on Śrutipramāṇa.

C. KB (XXIV. 4) lays down Anuṣṭubh as the metre of the Niṣkevalya in the Svarasāmans and explains its significance by stating that Anuṣṭubh is water and Svarasāmans are also water. Therefore a hymn in Anuṣṭubh is appropriate for the Svarasāman days. Further, KB (XXIV. 7) states that this hymn is appropriate on the first Svarasāman day, for it contains 'ut' (ṛc 1), which is a symbol of the first day.

11. (D. Indra, M. Anuṣṭubh, R. Jetā Madhucchandasa, ṛcs 8)

(1) A. ŚŚ (XI.11.12) prescribes the hymn in the Niṣkevalya-Śastra on the third Svarasāman day.

B. KB (XXIV.8) cites the hymn in the above context. The viniyoga is based on Śrutpramāṇa.

C. According to KB (loc. cit.), the hymn is appropriate in the context, for it contains 'abhi' (ṛc 2), which is a symbol of the third day.

(2) A. ŚŚ (Xviii.18.3) prescribes the hymn in the Niṣkevalya-Śastra in the Mahāvrata.

B. AĀ (V.3.1) includes the hymn in the Niṣkevalya-Śastra in the Mahāvrata. The viniyoga is based on Śrutipramāṇa.

C. The hymn lauds the mighty deeds of Indra and is therefore appropriate for the Niṣkevalya-Śastra.

12. (D. Agni, M. Gāyatrī, R. Medhātithi Kaṇva, Ṛcs 12)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.1) prescribe the hymn in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under 1.(1) above.

(2) A. ĀŚ (VII.10.3) and ŚŚ (X.3.2) cite the hymn for the Ājya-śastra on the second day of the Pṛṣṭhya-Ṣaḍaha.

B. AB (XX.3) and KB (XX 11.2) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the hymn is appropriate in the context, for it is in present tense, which is a symbol of the second day, while according to KB (loc. cit.) its suitability in the context is due to its being in Gāyatrī.

13. (D. Agni Samiddha (1), Tanūnapāt (2), Narāśaṁsa (3), Agni Iḍita (4), Barhis (5), The Divine Doors (6), Uṣas and Nakta (7), The two Divine Invokers (8), The three Godesses-Sarasvatī, Iḍā and Bhāratī (9), Tvaṣṭṛ (10), Vanaspati (11), and Svāhākṛti (12), M. Gāyatrī, R. Medhātithikāṇva, Rcs 12)

(1) A. ĀŚ (III.2.7) and ŚŚ (V.16.5,6) prescribes the rcs of this and similar hymns as the yājyās for the fore-offerings (prayājas) in the Animal-sacrifice for Agni and Soma in the Agniṣṭoma. The hymn is an Āprī-Sūkta. There are in all ten Āprī-Sūktas in the RV. Both the Sūtras prescribe that the Āprī-Sūkta of ones own Ṛṣi- family should be used and all those families which do not have an Āprī-Sūkta of their own, may use RV X.110. These Āprī-Sūktas differ in one respect; Some have a verse for Tanūnapāt and omit a verse for Narāśaṁsa, while others have one for Narāśaṁsa and omit Tanūnapāt and accordingly had a prayāja either for Tanūnapāt or for Narāśaṁsa. In this Sūkta verses for both Tanūnapāt and Narāśaṁsa occur, of which one will have to be omitted according to the tradition of the family.

B. C AB (Vi.4) mentions the deities for whom offering verses are to be recited in the context and states that the verses be taken from one's own Rsi-family KB (X.3) simply states 'āprībhir āprīnati'.

The viniyoga is based on Śrutipramāna and the hymn is appropriate in the context for it contains verses to the deities mentioned by AB (loc. cit).

14. (D. The Viśvedevas, M. Gāyatrī, R. Medhātithi Kānva, Rcs 12)

(1) A. ĀŚ (VIII. 9.5) prescribes the hymn in the Vaiśvadeva-Śastra in the third pressing on the first chandoma day (i.e. the seventh day) of the Daśarātra.

B. AB (XXIII.2) cites the hymn for the same purpose. The viniyoga is based on Śrutipramāna.

C. According to AB (loc. cit.), the hymn is appropriate for the seventh day, for it contains 'ā' and is in Gāyatrī metre, both being symbols of the day.

15. (D. The Rtus (With Indra (1, 5), the Maruts (2), Tvastr (3) Agni (4, 12), Mitra and Varuna (6), Dravinodā (7-10), the Aśvins (11)), M. Gāyatrī, R. Medhātithi Kānva, Rcs. 12)

(1) A. ŚŚ (VI.8.5) prescribes the hymn to replace the 12 Praisas used in the 12 Rtuyājas at the morning service in the Agnistoma.

B. KB (XXVIII.8) states 'kanvo haitan rtupraisān dadarśa, Medhātithih yājyah. The viniyoga is thus recommended by the Smrti and is based on lingapramāna.

C. The hymn, being addressed to the Rtus, is appropriate.

16. (D. Indra, M. Gayatri, R. Medhatithi Kanva, Rcs 9)

(1) A. AS (V.5.14) and SS (VII.4.1) prescribe the hymn to be recited by the Maitravaruna while the goblets are being filled (camasonnayana) at the morning service in the Agnistoma.

B. AB (XXVIII.1) and KB (XXVIII.2) cite the hymn in the above context. The viniyoga is based on Srutipramana.

C. According to AB (loc. cit.) and KB (loc. cit.) the hymn is perfect in the context, for it contains the words denoting 'Strong' (vrsana), 'drink' (pitaye), 'pressed' (Suta) and 'be drunk (mada-).

21. (D. Indra and Agni, M. Gayatri R. Medhatithi Kanva, Rcs 6)

(1) A. AS (V.10.28) and SS (VII.13.3) prescribes the hymn for the Ajya-sastra of the Acchavaka at the morning-pressing in the Agnistoma.

B.C. AB (X.4) states that the Acchavaka recites for Indra and Agni at the morning-pressing, KB (XXVIII.9) simply states that he recites for dual divinity.

The viniyoga is based on lingapramana and the hymn is appropriate in the context for it invites Indragni to the Soma-draught.

(2) A. AS (VII.5.17) and SS (XII.2.18) prescribe the hymn in the Sastra of the Acchavaka in the Abhiplava-Sadaha for over-reciting the Stoma. The stoma is to be over-recited by one or two verses and the Acchavaka chooses his verses for this purpose from this hymn.

B.C. AB (XXVII.5) and KB (XXVIII.10) recommend atisamsana. AB (XXVII.1) states that the Acchavaka recites for Indragni

at the morning pressing. The viniyoga is thus based on liṅgapramāṇa and the hymn is appropriate for it is addressed to Indrāgnī.

24-30. (The Ṛṣi of these seven hymns is Śunaḥśepa, the son of Ajīgarta who was later on adopted by viśvāmitra. The hymns are addressed to Agni, Indra, Varuṇa and other deities.)

A. ĀŚ (IX.3.9) and ŚŚ (XV.27) prescribe the ākhyāna of Śunaḥśepa, which includes these hymns also, to be related by the Hotṛ to the king after the Marutvatīya Śastra in the Rājasūya.

B. AB (XXX.III) after narrating the ākhyāna of śunaḥśepa, which includes these hymns also, prescribes the ākhyāna to be related to the king by the Hotṛ.

The viniyoga is based on Śrutipramāṇa.

C. The relation of these hymns to the ākhyāna of Śunaḥśepa is very much doubted, ~~but anyhow~~ however the ākhyāna is significant in so far as it shows the aversion of the ~~Aryandom~~ Vedic people to the practice of human sacrifice.

Besides this application of this group of hymns, some of its members do have other applications also, which are being noted below.

25. (D. Varuṇa, M. Gāyatrī, R. Śunaḥśepa Vaiśvāmitra, Ṛcs 21)

(1) A. ĀŚ (VI.5.9) cites this hymn amongst those from which the Maitrāvaruṇa is to choose his verses for insertion in his Śastra for over-reciting the Stoma in the Abhiplava Ṣaḍaha.

B.C. AB (XXVII.5) and KB (XXVIII.10) recommend over-recitation (ati-śaṃsana). The Maitrāvaruṇa, as his very name indicates, recites for Mitra and Varuna and therefore he chooses verses for over-recitation from hymns to Mitra and Varuna. The viniyoga is based on liṅgapramāṇa.

26. (D. Agni, M. Gāyatrī, R. Śunaḥśepa Vaiśvāmitra, Rcs 10)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under 1. (1) above.

29. (D. Indra, M. Paṅkti, R. Śunaḥśepa, Rcs 7)

(1) A. ĀŚ (VI, 11, 39) prescribes the Sūkta for the Hotrakas at the midday service on the fifth day of the pṛṣṭhya Ṣaḍaha. The Hotrakas form 3 triplets out of the 7 verses of the Sūkta and take one triplet each in their Śastra.

B.C. AB (XXVIII.3) states that the midday-pressing is for Indra. The viniyoga is thus based on liṅgapramāṇa and the hymn is appropriate in the context.

31. (D. Agni, M. Jagatī (1-7, 9-15 and 17)and Triṣṭubh 8, 16, 18), R. Hiraṇyastūpa Āṅgirasa, Rcs 18)

(1) A. ĀŚ (IV. 13.7) prescribes this hymn in the Jagatī-part the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under 1. (1) above.

(2) ĀŚ (VI. 7.2) and ŚŚ (X.4.15) prescribe the hymn in the Āgnimāruta śastra of the third day of the Ṣaḍahas.

B. AB (XXI.2) and KB (XX 11.5) state the same viniyoga

which is thus based on Srutipramana.

C. Both AB (loc. cit.) and KB (loc. cit.) state that the hymn is appropriate in the context of the third day, as it has the same beginning (tvamagne) in each of its verses, which is a symbol of the third day.

32. (D. Indra, M. Tristubh, R. Hiranyastupa Angirasa, Rcs 15)

(1) A. AS (V. 15.22) and SS (VII. 20.8) prescribe the Sukta in the Niskevalya-sastra of the Midday-pressing in the Agnistoma.

B. AB (X 11.15) and KB (XV.4) prescribe the hymn in the above context. The viniyoga is based on Srutipramana.

C. AB (loc. cit.) states that through this hymn, its Rsi Hiranyastupa gained the world of Heaven and therefore the hymn is perfect in the context. KB (loc. cit.), on the other hand, states the hymn is appropriate in the context for it has fifteen verses and represents the thunderbolt which also is fifteen-fold and thus by this hymn enemies and evil spirits are smitten off.

(2) A. AS (VIII.6.12) prescribes the hymn in the Niskevalya-sastra of the Visuvant day. SS (X.13.14) prescribes it in the same context on the tenth day of the Dasaratra.

B. AB (XXIII.2) agrees with AS (VIII.6.12). KB (XX.4.) prescribes the hymn in the Niskevalya sastra on the third day of the Abhiplava Sadaha and KB (XXIV.2) in the Abhijit ekaha. The viniyoga is based on Srutipramana.

C. As the word Niskevalya suggests, this hymn extols the mighty deeds of Indra alone, without mentioning any other deity as his helper ~~in the hymn~~ and therefore the hymn is appropriate in the context.

(3) AA (V. 2.2.3) cites the hymn in the Niskevalya Sastra of the Mahavrata.

33. (D. Indra, M. Tristubh (1-13), Pankti (14, 15), R. Hiranyastupa Angirasa, Rcs 15)

(1) AS (IX.8.13) prescribes the hymn for the Niskevalya-sastra in the Gosava and also in the Vivadha ekaha.

B.C. The viniyoga is based on lingapramana and the hymn is appropriate in the contexts for it contains words 'garyantah', 'gavam' 'gah' etc. which are symbols of the Gosava and also symbols of the other Ekaha.

(2) A. SS (XI.8.5) cites, the hymn for the Niskevalya-sastra of the fifth day of the Abhiplava sadaha and SS (XIV. 11.8) cites it in the Niskevalya sastra of the Pratyavarohaniya ekaha.

B. KB (XXI.3) cites the hymn in the Niskevalya sastra of the fifth day of the Abhiplava sadaha. The viniyoga is based on Srutipramana.

C. KB (loc. cit.) states that the hymn is appropriate on the fifth day for it contains words like 'Go' and 'Vrsabha' which are symbols of the fifth day and for the same reason it is appropriate for the Pratyavarohaniya Ekaha.

34. (D. Asvins, M. Jagati (except 6, 12 Tristup and 9 Pankti); R. Hiranyastupa Angirasa, Rcs 12)

(1) A. AS (IV. 15.2) and SS (VI.6.12) prescribe the hymn in that part of the Prataranuvaka in the Agnistoma which is addressed to the Asvins in the Jagati metre.

B.C. For reference of AB and KB see under Sūkta 1, (1) above.

35. (D. Savitṛ M. Triṣṭubh except 1, 9 Jagatī, R. Hiraṇyastūpa Āṅgirasa, Ṛcs 11)

(1) A. ĀŚ (VII. 7.3) prescribes the hymn in the Vaiśvadeva-Śastra of the fourth day of the Abhiplava Ṣaḍaha.

B.C. Though AB (XXI.5), dealing with the context, does not cite this hymn, but the hymn has the symbol of the fourth day in 'ā' (ṛc 2), hence the viniyoga is based on liṅgapramāṇa and the hymn is appropriate in the context.

36. (D. Agni, M. Anuṣṭup (1, 12), Paṅkti (2, 4, 10, 14, 18, 20), Bṛhatī (the rest); R. Kaṇva Ghaura, Ṛks 20)

(1) A. ĀŚ (IV. 13.7) and ŚŚ (VI.4.7) prescribe the hymn in that part of the Prātaranuvāka of the Agniṣṭoma which is addressed to Agni in the Bṛhatī metre.

B.C. For reference of AB and KB, see under Sūkta 1. (1) above.

37. (D. The Maruts, M. Gāyatrī, R. Kaṇva Ghaura, Ṛcs 15)

(1) A. ĀŚ (VIII.10.3) prescribes the Sūkta in the Āgnimāruta-Śastra on the second chandoma day of the Vyūḍha type of Daśarātra.

B.C. AB (XXIII.4), citing this hymn in the above context, remarks that the hymn is quite appropriate to the occassion as it contains the word 'vardhe' (in Ṛk 5), which is a symbol of the eighth day. The viniyoga is based on Śrutipramāṇa.

38. (D. The Maruts, M. Gayatri, R. Kanva Ghaura, Rcs 15)

(1) A. SS (X. 10.8) cites the hymn in the Agnimaruta Sastra of the eighth day in the Dasaratra.

B. KB (XXVi. 13) prescribes the sukta in the above context. The viniyoga is based on Srutipramana.

C. KB (loc. cit.) remarks that the hymn is appropriate in the context, for it contains the idea of 'begun' in words like 'Kaddhanunam'

43. (D. Rudra, M. Gayatri (1-8), Anustubh (a), R. Kanva Ghaura, Rcs 14)

(1) A. SS (XV. 20.2) prescribes the sukta in paying reverance to the God Rudra in the Sulagava sacrifice.

B.C. The viniyoga is based on lingapramana and the hymn suits the context, for it is in praise of Rudra.

44. (D. Agni, M. Brhati, R. Praskanva Kanva, Rcs 14)

(1) A. AS (IV. 13.7) prescribes the sukta in that part of the Prataranuvaka in the Agnistoma, which is addressed to Agni in the Brhati metre. SS (VI. 4.7) prescribes only the first twelve verses in this context.

B.C. For reference of AB and KB see under Sukta 1. (1) above.

45. (D. Agni, M. Anustubh, R. Praskanva Kanva, Rcs 10)

(1) A. AS (IV. 13.7) prescribes the Sukta in that part of the Prataranuvaka in the Agnistoma, which is addressed to Agni in the Anustup metre.

B.C. For reference of AB see under Sukta 1, (1) above.

(2) A. AS (X.2.9) cites the Sukta as the Ajya Sastra on the last day of the Garga-trisatra.

B.C. KB (XX.4) cites the Sukta as the Ajya Sastra on the third day of the Abhiplava sadaha. The viniyoga is based on Sruti.

46. (D. The Asvins, M. Gayatri, R. Praskanva Kanva, Rcs 15)

(1) A. AS (IV. 15.2) and SS (VI.6.2) prescribe the Sukta in that part of the Prataranuvaka in the Agnistoma, which is addressed to the Asvins in the Gayatri metre.

B.C. For reference of AB and KB, see under Sukta 1. (1) above.

47. (D. The Asvins M. Brhati, R. Praskanva Kanva, Rcs 10)

(1) A. AS (IV. 15.2) prescribes the Sukta in that part of the Prataranuvaka in the Agnistoma, which is addressed to the Asvins in the Brhati metre.

B.C. For reference of AB, see under Sukta 1. (1) above.

48. (D. Usas, M. Brhati, R. Praskanva Kanva, Rcs 16)

(1) A. AS (IV.14.2) and SS (VI.5.8) prescribe the Sukta in that part of the Prataranuvaka in the Agnistoma, which is addressed to usas in the Brhati metre.

B.C. For reference of AB and KB, See under Sukta 1. (1) above.

49. (D. Usas, M. Anustubh R. Praskanva Kanva, Rcs 4)

(1) A. AS (IV.14.2) and SS (VI.5.4) cite the Sukta in that part of the Prataranuvaka in the Agnistoma, which is addressed to usas in

the Anustubh metre.

B.C. For reference of AB and KB, see under Sukta 1. (1) above.

51. (D. Indra, M. Jagati R. Savya Angirasa, Rcs 15)

(1) A. AS (VI.4.10) and SS (IX.7.4) prescribe the Sukta in the Sastra of the Hotr on the first round in the Atiratra.

B.C. AB (XVI.5) states that the Atiratra is for Indra and KB (XVII.9) states that after reciting Gayatri verses, Jagati verses are recited. As this hymn is addressed to Indra and is preceded by verses in Gayatri, its viniyoga is based on lingapramana and it suits the context.

(2) A. AS (VIII.6.12) and SS (XI.14.9) prescribe the Sukta in the Niskevalya Sastra on the Visuvant day.

B.C. KB (XXV.6) cites the Sukta in the above context. The viniyoga is based on Srutipramana.

C. According to KB (loc. cit.), the hymn is appropriate for the Visuvant day, for it contains the word 'Surya' (rc 4), which is a symbol of this day.

(3) A. SS (X. 9.3) cites the sukta in the Niskevalya -sastra on the seventh-day of Dasaratra.

B. AB (XXIII.2) and KB (XXVI.9) cite the hymn in the above context. The viniyoga is based on Srutipramana.

C. Both AB (loc. cit.) and KB (loc. cit.) state that the hymn is appropriate for the seventh day, as it contains 'abhi', which is a symbol of this day.

52. (D. Indra, M. Tristubh, R. Savya Āngirasa, Rcs 15)

(1) A. ĀŚ (VII.6.6) and ŚŚ (XI.13.20) prescribe the Sūkta in the Marutvatīya Śastra on the Visuvant day.

B. KB (XXV.3) cites the hymn in the same context.

C. The viniyoga is based on Śrutipramāṇa. According to KB (loc. cit.), the hymn contains the word Svar (rc 9) and therefore Suits the context.

(2) A. ŚŚ (X.9.12) prescribes the Sūkta in the Marutvatīya - śastra on the seventh day of the Daśarātra.

B. AB (XXII.1) and KB (XXVI.9) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to both AB and KB (loc. cit.), the hymn suits the context for it contains 'abhi' (rc 1), which is a symbol of this day.

53. (D. Indra, M. Jagatī, R. Savya Āngirasa, Rcs 11)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.9.4) prescribe the sūkta in the śastra of the Brahmaṇācchaṁsin at the first round in the Atirātra.

B.C. Same as under 51. (1) above.

54. (D. Indra, M. Jagatī, R. Savya Āngirasa, Rks 11)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.10.3) prescribe the sūkta in the śastra of the Acchāvāka in the first round in the Atirātra.

B.C. Same as under 51. (1) above.

55. (D. Indra, M. Jagatī, R. Savya Āngirasa, Rcs 8)

(1) A. ĀŚ (VI.4.10) prescribes the sūkta in the Śastra of the Maitrāvaruṇa at the first round in the Atirātra.

(2) A. ĀŚ (VIII.6.13) prescribes the sūkta in the Niskevalya Śastra on the Visuvant-day.

B.C. The viniyoga is based on lingapramāna and the hymn is appropriate in the context, for it has the symbol of the Visuvant day in the word 'Jyotiṃsi' (rc 6)

(3) A. ĀŚ (VIII.7.23) prescribes the Sūkta in the Niskevalya śastra on the second chandoma day in the Samūḍha type of the Daśarātra.

B. AB (XXIII.4) cites the hymn in the above context, The viniyoga is based on Śrutipramāna.

C. According to AB (loc. cit.) the hymn is appropriate on this day, for it contains the word 'mahnā', which is a symbol of this day.

56. (D. Indra, M. Jagatī, R. Savya Āngirasa, Rcs 6)

(1) A. ĀŚ (VIII.6.13) and ŚŚ (XI.14.16) prescribe the Sūkta in the Niskevalya Śastra on the Visuvant day.

B. KB (XXV.7) cites the hymn in the above context. The viniyoga is based on Śrutipramāna.

C. According to KB (loc. cit.), the hymn refers to the Sun which is a symbol of this day, in the words atyo na yosam udayamsta bhurvani (rc 1) and is, therefore, appropriate.

57. (D. Indra, M. Jagatī, R. Savya Āngirasa, Rcs 6)

(1) A. ĀŚ (VIII.6.13) prescribes the Sūkta in the Niskevalya śastra on the Visuvant day.

B.C. The viniyoga is based on lingapramāna. The hymn contains the word ' Jyotih' (rc 3), which is a symbol of this day.

(2) A. ĀŚ (VI.1.2.) and S̀S (XII.25.4) prescribe the Sūkta in the uktha śastra of the Brāhmanācchamsin in the third pressing on the first chandoma day.

B. KB (XXX.9) cites the hymn in the above context. The viniyoga rests on Śrutipramāna.

C. The hymn has the symbol of the seventh day in 'pra' (ṛc 1) and is therefore appropriate.

58. (D. Agni, M. Jagatī, R. Nodhā Gautama, Ṛks 9)

(1) A. ĀŚ (VII.7.8) prescribes the sūkta in the Āgnimāruta śastra on the fifth day of the Abhiplava Ṣaḍaha. S̀S (X.3.15) prescribes it in the Āgnimāruta Śastra on the second day of the Daśarātra.

B. KB (XXII.2) cites the hymn in the same context as S̀S 9X.3.15), The viniyoga is based on Śrutipramāna.

C. The fifth day is also the second one in the second set of three days in the Ṣaḍaha. Therefore the viniyoga given by ĀŚ (loc. cit.) is identical with that given by S̀S (loc. cit.)

60. (D. Agni, M. Triṣṭubh, R. Nodhā Gautrama, Ṛcs 5)

(1) A. ĀŚ (IV.13.7) prescribes the Sūkta in that portion of the Prātaranuvāka in the Agniṣṭoma, which is addressed to Agni in the Triṣṭubh metre.

B.C. For reference of AB, see under Sūkta 1. (1) above.

61. (D. Indra, M. Triṣṭubh, R. Nodhā Gautama Ṛcs 16)

(1) A. ĀŚ (VI.4.8) and S̀S (XII.4.17) prescribe the Sūkta in the Śastra of the Brāhmanācchamsin at the midday-pressing on the sixth day of the Daśarātra. It is called Ahīna Sūkta.

B. AB (XXIX.2) cites, the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. The hymn is appropriate in the context for the midday pressing belongs to Indra.

(2) A. ŚS (X.11.7) prescribes the Sūkta in the Niskevalya śastra on the ninth day of the Daśarātra.

B. KB (XXVI.16) cites the hymn in the same context. The viniyoga rests on Śrutipramāṇa.

C. According to KB (loc. cit.), the hymn suits the context for it contains the symbol of the ninth day in having the same beginnings 'asmā idu' in its rcs.

65. (D. Indra, M. Paṅkti, R. Nodhā Gautama, Rcs 9)

(1) A. ĀŚ (VIII.7.23) prescribes the Sūkta in the Marutvatīya śastra of the second chandoma day in the samūdha type of the Daśarātra.

B. AB (XXIII.4) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the hymn is appropriate for the eighth day for it contains the symbol of the day in the word 'mahān' (rc 1).

(2) A. ŚS (X.10.6) prescribes the hymn in the Niskevalya śastra of the eighth day of the Daśarātra.

B. KB (XXVI.12) cites the hymn for the above purpose. The viniyoga is based on Śrutipramāṇa.

C. The hymn extols the mighty deeds of Indra without reference to any other divinity and therefore the hymn is appropriate

B. AB (XXIX.2) cites, the hymn in the above context. The viniyoga is based on Srutipramana.

C. The hymn is appropriate in the context for the midday pressing belongs to Indra.

(2) A. SS (X.11.7) prescribes the Sukta in the Niskevalya sastra on the ninth day of the Dasaratra.

B. KB (XXVI.16) cites the hymn in the same context. The viniyoga rests on Srutipramana.

C. According to KB (loc. cit.), the hymn suits the context for it contains the symbol of the ninth day in having the same beginnings 'asma idu' in its rcs.

63. (D. Indra, M. Pankti, R. Nodha Gautama, Rcs 9)

(1) A. AS (VIII.7.25) prescribes the Sukta in the Marutvatiya sastra of the second chandoma day in the samudha type of the Dasaratra.

B. AB (XXIII.4) cites the hymn in the above context. The viniyoga is based on Srutipramana.

C. According to AB (loc. cit.), the hymn is appropriate for the eighth day for it contains the symbol of the day in the word 'mahan' (rc 1).

(2) A. SS (X.10.6) prescribes the hymn in the Niskevalya sastra of the eighth day of the Dasaratra.

B. KB (XXVI.12) cites the hymn for the above purpose. The viniyoga is based on Srutipramana.

C. The hymn extols the mighty deeds of Indra without reference to any other divinity and therefore the hymn is appropriate in the Sastra.

(3) A. SS (XII.4.20) prescribes the Sukta in the Sastra of the Brahmanacchamsin at the midday pressing on the last chandoma day instead of the Ahina sukta.

B.C. The viniyoga is based on lingapramana. The midday pressing is for Indra and therefore, the hymn accords with the context.

64. (D. The Maruts, M. Jagati, R. Nodha Gautama, Rcs 15)

(1) A. AS (VII.4.13) prescribes the hymn in the Agnimaruta Sastra on the caturvimsa day. AS (VII.7.8) prescribes the Sukta in the same context on the fifth day of the Abhiplana Sadaha. SS (X.3.15) also prescribes the sukta in the Agnimaruta sastra on the second day of the Dasaratra.

B. AB (XX.4) prescribes the sukta for the Maruts on the second day of the prsthya sadaha. KB (XIX.9) cites the hymn in the Agnimaruta sastra on the caturvimsa day. KB (XX.3) prescribes the sukta in the Agnimaruta-sastra on the second day of the Abhiplava-sadaha and KB (XXII.2) on the second day of the Prsthya sadaha.

C. The hymn suits the context, for it is addressed to the Maruts.

65. (D. Agni, M. Pankti, R. Parasara Saktya, Rcs 5)

(1) A. AS (VIII,12.24) prescribes the sukta to be included in the Vaisvadeva sastra before the Vaisvadeva sukta on the tenth day of the Dasaratra.

B.C. The viniyoga is based on lingapramana and the hymn suits the context, for the Vaisvadeva-sastra should have verses for all the deities.

<u>71, 72, 73</u> (D. Agni, M. Tristubh, R. Parśara Śaktya, Rcs 10)

(1) A. ĀŚ (IV. 13.7) prescribes these three Suktas in that portion of the <u>Prātaranuvāka</u> in the <u>Agniṣṭoma</u>, which is addressed to <u>Agni</u> in the <u>Triṣṭubh</u> metre.

B.C. For reference of AB, see under Sukta 1. (1) above.

<u>74.</u> (D. Agni, M. Gayatri, R. Gotama Rahugana, Rcs 9)

(1) A. ĀŚ (IV. 13.7) and ŚŚ (VI.4.1) prescribe the Sukta in that portion of the <u>Prātaranuvāka</u>, which is addressed to <u>Agni</u> in <u>Gāyatrī</u> metre, in the <u>Agniṣṭoma</u>.

B.C. For reference of AB and KB, see under Sūkta 1. (1) above.

(2) A. ĀŚ (VI.10.3) and ŚŚ (X.2.2) prescribe the Sukta in the <u>Ājya Śastra</u> of the first day of the <u>Pṛṣṭhya Saḍaha</u>.

B. AB (XX.1) and KB (XXII.1) cite the sūkta in the above context. The <u>viniyoga</u> is based on <u>Śrutipramāṇa</u>.

C. Both AB (loc. cit.) and KB (loc. cit.) remark that the hymn is appropriate in the context for it has the symbol of the first day in '<u>pra</u>' in '<u>upaprayantaḥ</u>' (rc1)

(3) A. ŚŚ (XIV.51.12) prescribes the Sukta to be recited at the time of the x churning of fire in the <u>Agniṣṭutekāha</u>.

B.C. The <u>viniyoga</u> is based on <u>liṅgapramāṇa</u>. The hymn suits the context for it refers to the fire being born in the words '<u>ud agnir vṛtrahājani</u>' (ṛc 3)

<u>75.</u> (D. Agni, M. Gayatrī, R. Gotama Rahūgana, Rcs 5)

(1) A. ĀŚ (IV.13) and ŚŚ (VI.4.1) prescribe the Sukta in the <u>Gāyatrī-part</u> of the <u>Agni-section</u> of the <u>Prātaranuvāka</u> in the

B.C. For reference of AB and KB, see under Sūkta 1. (1) above.

76. (D. Agni, M. Tristubh, R. Gotama Rāhūgaṇa, Ṛcs 5)

(1) A. ĀŚ (IV.13.7) cites the sukta in that part of the Prātaranuvāka which is addressed to Agni in the triṣṭubh metre.

B.C. For reference of AB, See under Sūkta 1. (1) above.

77. (D. Agni, M. Triṣṭubh, R. Gotama Rāhūgaṇa, Ṛcs 5)

(1) A. ĀŚ (IV.13.7) prescribes the Sukta in that part of the Prātaranuvāka which is addressed to Agni in the triṣṭubh metre.

B.C. For reference of AB See under Sukta 1. (1) above.

78. (D. Agni, M. Gāyatrī, R. Gotama Rāhūgaṇa, Ṛcs 5)

(1) A. ŚŚ (VI.4.1) prescribes the sukta in that part of the Prātaranuvāka which is addressed to Agni in the Gāyatrī metre.

B.C. For reference of KB, See under Sūkta 1 (1) above.

79. (D. Agni, M. Triṣṭubh (1-3), uṣṇih (4-6), Gāyatrī (7-12), R. Gotama Rāhūgaṇa, Ṛcs 12)

(1) A. ĀŚ (IV.13.7) cites the Sukta in the Prātaranuvāka for Agni in the Gāyatrī (7-12 ṛks), triṣṭubh (4-6 ṛks) and uṣṇih (1-3 ṛks) sections.

B.C. For reference of AB, see under Sūkta 1. (1) above.

80. (D. Indra, M. Paṅkti, R. Gotama Rāhūgaṇa, Ṛcs 16)

(1) A. ĀŚ (VII.12.9) and ŚŚ (X.VI.9) prescribe the Sukta in the Marutvatīya śastra of the fifth day of the Pṛṣṭhya ṣaḍaha.

B. AB (XXII.1) and KB (XXIII.1) cite the Sukta in the above context. The viniyoga rests on Śrutipramāṇa.

C. AB (loc. cit.) and KB (loc. cit.) remarks that Pankti is a symbol of the fifth day and therefore, the hymn in Pankti metre suits the day.

81. (D. Indra, M. Pankti, R. Gotama Rahūgana, Rcs 9)

(1) A. AS (VI.12.16) and SS (X. 6.16) prescribe the Sukta in the Niskevalya Śastra on the fifth day of the prsthya sadaha.

B. AB (XXII.3) and KB (XXIII.2) cite the Sukta in the same context. The viniyoga is based on Śrutipramāna.

C. Same as under 80. (1) above.

(2) A. SS (XII.7.6) prescribes the Sūkta in the Śastra of the Brāhmanācchamsin in place of the normal Vrsākapi Sūkta at the Viśvajit.

B.C. The viniyoga is based on lingapramāna and the hymn is appropriate in the context, for it is addressed to Indra.

83. (D. Indra, M. Jagatī, R. Gotama Rahūgana, Rcs 6)

(1) A. AS (VI.4.10) prescribes the Sukta in the Śastra of the Brāhmanācchamsin at the third round in the Atirātra.

B.C. Same as under 51. (1) above.

85. (D. The Maruts, M. Jagatī (5, 12 Tristubh), R. Gotama Rahūgana Rcs 12)

(1) A. AS (VII.7.4) and SS (XI.7.12) prescribe the Sukta in the Āgnimaruta śastra on the fourth day of the Abhiplava sadaha.

B. KB (XXI.2) prescribes the Sukta for the above purpose. The viniyoga is based on Śrutipramāna.

C. The hymn has the symbol of the fourth day in 'pra' (rc 1), according to KB (loc. cit.).

(2) A. ŚS (XI.12.15) prescribes the Sukta for the Maruts on the first Svarasaman day in the Agnimaruta-śastra.

B.C. The viniyoga is based on liṅgapramaṇa and the hymn suits the context, for it contains the symbols of the Svarasaman day in the words 'arkam' (ṛc 2) and 'divi' (ṛc 2).

86. (D. The Maruts, M. Gayatri, R. Gotama Rahugaṇa, Ṛcs 10)

(1) A. AŚ (VIII.11.4) and ŚS (X.11.9) prescribe the Sukta in the Agnimaruta Śastra on third chandoma day of the Vyuḍha type.

B. A.B (XXIV.2) and KB (XXVI.17) cite the Sukta in the above context. The viniyoga is based on Śrutipramaṇa.

C. Both AB and KB (loc. cit.) remark that the hymn has the symbol of the ninth day in the word 'kṣaya' (ṛc 1) and therefore is appropriate.

87. (D. The Maruts, M. Jagati, R. Gotama Rahugaṇa, Ṛcs 6)

(1) A. AŚ (V.20.6) and ŚS (VIII.6.4) prescribe the Sukta in the Agnimaruta Śastra in the Agniṣṭoma.

B.C. AB (XIII.11) and KB (XVI.7), dealing with the above context, simply state that a hymn to the Maruts is included in the Agnimaruta-śastra. But AB (XX.2) and KB (XX.2) cite the hym for the same purpose on the first day of the Ṣaḍahas. The viniyoga is thus based on Śrutipramaṇa and suits the context.

89. (D. The Viśvedevas, M. Jagati (8-10 Triṣṭubh), R. Gotama Rahugaṇa, Ṛcs 10)

(1) A. AŚ (V.18.5) and ŚS (VIII.3.16) prescribe the Sukta in the Vaiśvadeva-śastra in the Agniṣṭoma.

B.C. AB (XIII.7) simply says 'He recites to the Vaiśvadevas' but further on it says 'He concludes with the last-verse Aditirdyauraditirantarikṣam'; Thus it is clear that this Sukta is meant.

KB (XVI.3) dealing with the Vaiśvadeva sastra simply says 'He recites the Vaiśvadeva' and does not mention any specific hymn, but KB (XX.4) mentions this Sukta in the Vaisvadeva sastra on the third day of the Abhiplava Ṣadaha. The viniyoga is based on Śrutipramāṇa.

(2) A. ŚŚ (XI.15.9) prescribes the Sūkta in the Vaiśvadeva Śastra in the Viśvajit, if it be performed as an ekāha sacrifice.

B.C. Agniṣtoma is the Prakṛti of the Ekāhas and as the hymn is prescribed there in the Vaiśvadeva-śastra, it is also appropriate in this context.

92. (D. Uṣas (1-15), The Aśvins (16-18), M. Jagatī (1-4), Triṣṭubh (5-12) and Uṣṇih (13-18), R. Gotama Rahūgaṇa Ṛcs 18)

(1) A. Though the full sukta is not prescribed to be recited at one place, but in accordance with its different metres, it is divided into three parts and prescribed at three different sections of the Prātaranuvāka. Thus, 1-4 is prescribed in the Jagatī section 5-12 in the Tristup section 13-18 in the usnik section addressed to the uṣas, (AŚ IV 14-27) and 16-18 in the section addressed to the Aśvins (AŚ IV. 15.2) of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under 1. (1) above.

94. (D. Agni, M. Jagatī (1-14), Triṣṭup (15, 16), R. Kutsa Āṅgirasa, Ṛks 16)

(1) A. ŚS (IV.2.10) prescribes the Sukta to be recited by the sacrificer, addressing all the sacred fires, in the anvadhana, istis and animal sacrifices. ŚS (IV.2.14) states that this practice is recommended by the sage Aruni.

B.C. The viniyoga is based on lingapramana and the hymn being in praise of Agni, suits the context.

(2) A. AS (IV.13.7) prescribes the Sukta in the Jagati part of the section addressed to Agni at the Prataranuvaka in the Agnistoma.

B.C. See under 1 (1) above.

(3) A. ĀS (VII.7.8) and ŚS (X.8.15) prescribe the Sukta in that part of the Agnimaruta śastra which is addressed to Agni Jatavedas on the sixth day of the Daśaratra.

B. KB (XXIII.8) prescribes the Sukta in the above context. The viniyoga is based on Śrutipramana.

C. According to KB (loc. cit.), the hymn is appropriate for the sixth day, for it has the same ending 'vayam tava' in its verses.

95. (D. Agni, M. Tristup, R. Kutra Āngirasa, Rks 11)

(1) A. ĀS (IV.13.7) cites the Sukta in the Tristubh part of the Agni-section of the Prataranuvaka in the Agnistoma.

B.C. See under 1 (1) above.

96. (D. Agni, M. Tristubh, R. Kutsa Āngirasa Rcs 9)

(1) A. ĀS (IV.13.7) prescribes the Sukta in the Tristubh part of the Agni-section of the Prataranuvaka in the Agnistoma.

B.C. See under 1. (1) above.

(2) A. ĀŚ (VIII.8.9) prescribes the Sukta in that portion of the Agnimāruta-śastra which is addressed to Agni Jatavedas on the sixth day of the vyūḍha type of Daśarātra.

B. AB (XXII.10) prescribes the sukta in the above context. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) remarks that the hymn is appropriate for the sixth day, as it has the same endings in its rcs ('devā agnim dhārayan dravinodam'), which is a symbol of the sixth day.

97. (D. Agni, M. Gāyatrī, R. Kutsa Āṅgirasa, Ṛcs 8)

(1) A. ĀŚ (IV.2.9) prescribes the sūkta to be recited by the sacrificer addressing the sacred fires after the anvādhāna in an iṣṭi or animal sacrifice.

B.C. The viniyoga is based on liṅgapramāṇa and the hymn is suits the context for it prays to Agni to Purify.

98. (D. Agni Vaiśvānara, M. Triṣṭubh, R. Kutsa Āṅgirasa, Ṛcs 5)

(1) A. ĀŚ (VIII.8.4) prescribes the sukta in the Vaiśvānara-part of the Agnimāruta-śastra on the fourth day of the vyūḍha type of Daśarātra.

B. AB (XXI.5) states the above prescription for the sukta. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the hymn is appropriate for the fourth day, as it contains the word 'Jāta' (ṛc 1), which is a symbol of this day.

99. (D. Agni, M. Tristubh, R. Kaśyapa Mārīca, Rc 1)

(1) A. ĀŚ (VII.1.14) prescribes this sukta having only one rc to be recited in the beginning of the Jātavedas part of the Agnimāruta-śastra, in the Daśarātra.

B.C. AB (XX.2) cites the rc for the same purpose on the first day. The viniyoga is based on Śrutipramāṇa and suits the context as it is benedictory.

100. (D. Indra, M. Tristubh, R. Rjrāśva-Ambarīṣa-Sahadeva-Bhayamānasurādhas, sons of Vṛṣāgiras Rcs 19)

(1) A. ĀŚ (VIII.1.14) and ŚŚ (X.8.6) prescribe the hymn in the Marutvatīya-śastra on the sixth day of the Daśarātra.

B. AB (XXII.7) and KB (XXIII.6) cite the hymn to the same end. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) and KB (loc. cit.) remark that the hymn suits the sixth day, as it has the same ending in its verses (marutvān nobhavatvindra ūtī), which is a symbol of this day.

(2) A. ŚŚ (X.11.12) prescribes the hymn in the Marutvatīya-śastra on the ninth day of the samūḍha type of Daśarātra.

B. KB (XXVI.16) cites the next hymn in the above context and not this one. The viniyoga is based on liṅgapramāṇa.

C. According to KB (loc. cit.), the hymn howevers is appropriate for the ninth day, as it has the same ending in its rcs, which is a symbol of the ninth day also.

101. (D. Indra, Marutvant, M. Jagatī (1-7), Tristubh (8-11), R. Kutsa Aṅgirasa Rcs 11)

(1) A. ĀŚ (VIII.7.23) and ŚŚ (X.11.6) cite the Sūkta in

B. AB (XXIV.1) and KB (XXVI.16) prescribe the Sūkta in the above context. The viniyoga is based on Śrutipramāṇa.

C. Same as under 100 (2) above.

102. (D. Indra, M. Jagatī (1-10), Triṣṭubh (11), R. Kutsa Āṅgirasa, Ṛks 11)

(1) A. ŚŚ (X.10.6) prescribes the sukta in the Niṣkevalya - sastra on the eighth day of the Daśarātr .

B.C. KB (XXVI.12) states the above viniyoga, which is this based on Śrutipramāṇa and it is appropriate for it contains the word 'mahaḥ' (Ṛc 1), which is a symbol of this day.

103 (D. Indra, M. Triṣṭubh, R. Kutsa Āṅgirasa, Ṛcs 8)

(1) A. ĀŚ (VII.7.24) and ŚŚ (X.11.7) prescribe the Sukta in the Niṣkevalya Śastra on the ninth day of the Daśarātra.

B.C. AB (XXIV.2) and KB (XXVI.16) prescribe the Sukta in the above context. The viniyoga is based on Śrutipramāṇa and is is appropriate as there is repetitiont in 'Paramam Parācai' (Rc 1).

104. (D. Indra, M. Triṣṭubh, R. Kutsa Āṅgirasa, Rcs 9)

(1) A. AA (V.3.1.2) and ŚŚ (XVIII.19.9) prescribe the Sukta in the Niṣkevalya Śastra in the Mahāvrata.

110. (D. The Ṛbhus, M. Jagatī (1-4, 6-8), Triṣṭubh (5-9), R. Kutsa Āṅgirasa, Ṛcs 9)

(1) A. ĀŚ (VII.7.5) and ŚŚ (X.8.18) prescribe the Sukta in that part of the Vaiśvadeva Śastra which is addressed to the Ṛbhus on the fourth day of the Abhiplava Ṣaḍaha (ĀŚ) and of the Daśarātra (ŚŚ) of the Samūḍha-type .

B.C. The *viniyoga* is not mentioned by AB or KB. Hence it may be taken as based on *liṅgapramāṇa* and the hymn is appropriate as it is addressed to the Ṛbhus.

(2) A. ŚS (XI.5.4) cites the sukta in the *Vaiśvadeva-śastra* on the second day of the *Abhiplava Saḍaha*.

B. KB (XX.3) lays down the above *viniyoga* for the sukta. The *viniyoga* is based on *Śrutipramāṇa*.

C. According to KB (loc. cit.), the hymn suits, the context, for it contains the word ' *ut* ', which is a symbol of this day.

(3) ŚS (XVI.20.16) cites the hymn in *Vaiśvadeva-śastra* of the *second day* of a *two-day Soma-yāga*.

B.C. The viniyoga is based on *liṅgapramāṇa* and as it contains the word ' *ut* ' which according to KB (XX.3) is the symbol of the second day.

(4) KB (XXI.5) cites the sukta in the *Vaiśvadeva śastra* on the fith day of the *Abhiplava Saḍaha*.

111. (D. The Ṛbhus, M. Jagatī (1-4), Triṣṭubh (5), R. Kutsa Āṅgirasa, Rcs 5)

(1) A. ĀŚ (V.18.5) and ŚS (VIII.3.14) prescribe the Sukta in the *Vaiśvadeva-śastra* in the *Agniṣṭoma*.

B.C. AB (XIII.6) simply states ' he recites a hymn for the Ṛbhus '. The viniyoga is based on *liṅgapramāṇa* and the hymn is appropriate, as it is addressed to the Ṛbhus.

(2) AB (XX.4) and KB (XXII.2) cite the hymn in the *Vaiśvadeva-śastra* on the second day of the *Pṛṣṭhya ṣaḍaha*.

(3) KB (XX.4) prescribes the Sukta in the Vaiśvadeva-śastra on the third day of the Abhiplava Ṣaḍaha.

112. (D. The Aśvins. M. Jagatī (1-23), Triṣṭubh (24, 25) R. Kutsa Āṅgirasa, Ṛcs 25)

(1) A. ĀŚ (IV. 6.3) and ŚŚ (V. 9.24) cite the Sūkta to be recited in praise of the Pravargya in the Agniṣṭoma.

B. AB (IV.4) and KB (VIII.6) cite the Sukta in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) and KB (loc. cit.), the hymn is appropriate in the context, firstly because it contains the word 'gharma' (Ac 1) and secondly because it is in Jagati metre, which is a symbol of the cattle and thus the sacrificer through this hymn finds support in cattle.

(2) A. ĀŚ (IV.15.7) and ŚŚ (VI.6.12) prescribe the Sukta in the Jagatī-part of the Āśvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under 1. (1) above.

(3) ĀŚ (IX.11.19) cit es the sūkta in the Śastra of the Acchāvāka in the uktha in the Āptoryāma.

B.C. AB (XIV.35) and KB (XXX.11) take a very brief notice of the Āptoryāma. The viniyoga is based on liṅgapramāṇa. As the extra uktha-stotra is for the Aśvins, the extra-śastra of the Acchāvāka is also for the same deity.

113. (D. uṣas, M. Triṣṭubh, R. Kutsa Āṅgirasa, Ṛcs 20)

(1) A. ĀŚ (IV.14.2) cites the sukta in the triṣṭubh-part of the uṣas-section of the Prātaranuvaka in the Agniṣṭoma.

B.C. See under 1. (1) above.

114. (D. Rudra, M. Jagatī (1-9), Triṣṭubh (10-11), R. Kutsa Āṅgirasa, Ṛks 11)

(1) A. ŚŚ (IV.20.2) cites the Sukta in paying reverence to Rudra in the Śūlagava sacrifice.

B.C. The viniyoga is based on liṅgapramāṇa and the hymn is appropriate in the context for it praises and invokes Rudra for his blessings.

115. (D. Sūrya, M. Triṣṭubh, R. Kutsa Āṅgirasa, Ṛcs 6)

(1) A. ĀŚ (VI.5.18) and ŚŚ (IX.20.22) prescribes the Sukta in the Āśvina śastra in the Atirātra.

B.C. AB 9 XVII.5) cites the Sukta in the above context. The viniyoga is based on Śrutipramāṇa and the hymn is appropriate in the context for it praises and prays to Sūrya.

118. (D. The Asvins, M. Tristubh, R. Kaksivan Auśija, Ṛcs 25)

(1) A. AS (IV.15.2) and ŚŚ (VI.6.6) prescribe the three hymns in the Triṣṭubh part of the Aśvina section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under 1. (1) above.

119. (D. The Aśvins, M. Jagatī, R. Kakṣīvan Auśija, Ṛcs 10)

(1) A. ĀŚ (IV.15.2) prescribes the Sukta in the Jagatī-part of the Āśvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under 1. (1) above.

121. (D. The Viśvedevas, M. Triṣṭubh, R. Kakṣīvan Auśija, Ṛcs 15)

(1) A. ŚS (XI.12.13) prescribes the hymn in the Vaiśvadeva-śastra on the third Svarasāman day .

B. KB (XXIV.9) cites the Sukta in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.), the hymn is appropriate in the context for it contains 'Ka' which denotes Prajāpati and the Svarasamans are Prajāpati.

122. (D. The Viśvedevas, M. Triṣṭubh, R. Kakṣīvan Auśija, Ṛcs 15)

(1) A. ŚS (XI.12.13) ~~press~~ prescribes the Sukta in the Vaiśvadeva-śastra on the first Svarasāman day.

B. KB (XXIV. 9) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. Same as under 121. (1) above.

123-124. (D. Uṣas, M. Triṣṭubh, R. Kakṣīvan Auśija, Ṛcs 13 each)

(1) A. ĀŚ (IV.14.2) prescribes the Sukta in the Triṣṭubh-part of the uṣas-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. Same as under 1. (1) above.

128. (D. Agni, M. Atyaṣṭi, R. Parucchepa Daivodāsi, Ṛcs 8)

(1) A. ĀŚ (VIII.1.9) and ŚS (X.8.1) prescribe the Sūkta as the Ājya Śastra on the sixth day of the Pṛṣṭhya ṣaḍaha.

B. AB (XXII.7) and KB (XXIII.6) both cite the Sukta as the Ājya-śastra on the sixth day of the Pṛṣṭhya Ṣaḍaha. The viniyoga is based on Śrutipramāṇa.

C. Both the Brāhmaṇas (loc. cit.) remark that the hymn is appropriate on the sixth day, as it is in an aticchandas metre, which

129. (D. Indra, M. Atyasti (1-7,10), Atisakwari (8, 9), Asti, (11), R. Parucchepa Daivodasi Rcs 11)

(1) A. AS (VIII.1.14) and SS (X.8.6) prescribe the Sukta in the ~~Mar~~Marutvatiya Sastra on the sixth day of the Prsthya sadaha.

B. AB (XXII.7) and KB (XXIII.6) both cite the Sukta in the Marutvatiya Sastra on the sixth day of the Prsthya sadaha. The viniyoga is ~~S~~. based on Srutipramana.

C. Same as under 128. (1) above.

130. (D. Indra, M. Atyasti (1-9), Tristubh (10), R. Parucchepa Daivodasi, Rcs 10)

(1) A. AS (VIII.1.17) and SS (X.8.9) prescribe the Sukta in the Niskevalya Sastra on the sixth day of the Prsthya sadaha and the Dasaratra respectively.

B. AB (XXII.8) and KB (XXIII.7) both cite the Sukta in the Niskevalya Sastra on the sixth day of the Prsthya Sadaha. The viniyoga is based on ~~S~~. Srutipramana.

C. Same as under 128 (1) above.

151. (D. Indra, M. Atyasti, R. Parucchepa Daivodasi, Rcs 7)

(1) A. AS (VII.11.40) states that the Sukta is to be divided into three trcas, viz. 1-3, 3-5 and 5-7. These trcas are to be recited by the Maitravaruna the Brahmanacchamsin and the Acchavaka respectively in their Sastras after the arambhaniya verses at the midday pressing on the sixth day of the Prsthya sadaha.

B. The midday-pressing is for Indra and the Hotrakas, also recite for the same deity. The viniyoga is based on lingapramana.

C. The hymn is appropriate in the context of the sixth day for it is in an abicchandas metre, which according to AB (XXII.7) is a symbol of the sixth day.

137. (D. Mitra and Varuṇa, M. Atiśakvarī, R. Parucchepa Daivodāsi, Ṛcs 3)

(1) A. The Sūkta is made up of only one tṛca. ĀŚ (VIII.1.12) prescribes the tṛca in the Prauga śastra on the sixth day of the Daśarātra.

B. AB (XXII.7) states the above viniyoga for the tṛca. The viniyoga is based on Śrutipramāṇa.

C. Same as under 131. (1) above.

140. (D. Agni, M. Jagatī (1-11), Triṣṭubh (12-13), R. Dīrghatamas Aucathya Ṛks 13)

(1) A. ĀŚ (IV.13.7) employs the sukta in the Jagatī-part of the Agni-section of the Prtaranuvāka in the Agniṣṭoma.

B.C. See under 1. (1) above.

(2) A. ŚŚ (XI.14.36) prescribes the Sūkta to Jātavedas in Āgnimāruta Śastra on the Viṣuvant day.

B. KB (XXV.9) cites the Sukta in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.), the hymn has the symbol of theday in 'Jyotirathaṁ śukravarṇaṁ tamohanam' (ṛc 1) and is therefore appropriate in the context.

141. (D. Agni, M. Jagatī (1-11), Triṣṭubh (12, 13), R. Dīrghatamas Aucathya, Ṛc 13)

(1) A. ĀŚ (IV.13.7) prescribes the Sukta in the Jagatī-part

B.C. Same as under 1 (1) above.

142. (D. Agni Samiddha (1), Tanūnapāt (2), Narāśaṁsa (3), Iḍa (4) Barhis (5), The Divine Doors (6), Uṣas and Nakta (7), The two Divine Invokers (8), The three Godesses (9), Tvaṣṭra (10), Vanaspati (11), Svāhākṛtis (12), Indra (13), M. Anuṣṭubh, R. Dīrghatamas Aucathya, Ṛcs 13)

A.B.C. See under 13, (1) above. This is the Āprī hymn of the Āngirasas.

143. (D. Agni, M. Jagatī (1-7), Triṣṭubh (8), R. Dīrghatamas Aucathya, Ṛcs 8)

(1) A. ĀŚ (IV.13.7) includes the Sūkta in the Jagatī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under 1. (1) above.

(2) A. ĀŚ (V.20.6) and ŚŚ (VIII.6.6) employ the Sūkta to Jātavedas in the Agnimāruta-sastra in the Agnistoma.

B.C. AB (XX.2) cites the Sukta to Jatavedas in the context of the first day of the Pṛṣṭhya Ṣaḍaha, but at the end of the section remarks that the Āgnimāruta (the first day of the Pṛṣṭhya Ṣaḍaha) is the same as in the Agniṣṭoma, thus confirming the application of the sūkta in the Āgnimāruta sastra of the Agniṣṭoma. KB (XXII,1) cites the sūkta for Jatavedas in the Āgnimāruta śastra on the first day of the Pṛṣṭhya ṣaḍaha. The viniyoga is based on Śrutipramāṇa.

144. (D. Agni, M. Jagatī, R. Dīrghatamas Aucathya, Ṛcs 7)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.11) prescribe the Sūkta in the Jagatī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under 1. (1) above.

(2) A. ŚŚ (XI.4.13) employs the Sūkta to Jātavedas in the Āgnimāruta śastra on the first day of the Abhiplava ṣaḍaha.

B. KB (XX.2) lays down the above viniyoga for the Sūkta. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.), the hymn is appropriate for the first day, as it contains its symbol 'pra' (ṛc. 1).

145. (D. Agni, M. Jagatī (1-4), Triṣṭubh (5), R. Dīrghatamas Aucathya, Ṛcs 5)

(1) A. ĀŚ (IV.13.7) employs the Sūkta in the Jagatī-part of the Agni section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under 1. (1) above.

146-148. (D. Agni, M. Triṣṭubh, R. Dīrghatamas Aucathya, Ṛcs 5 each)

(1) A. ĀŚ (IV. 13.7) includes the three sūktas in the Triṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under 1. (1) above.

150. (D. Agni, M. Uṣṇih, R. Dīrghatamas Aucathya, Ṛcs 3)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.9) include the Sūkta in the Uṣṇih-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under 1. (1) above.

154. (D. Viṣṇu, M. Triṣṭubh, R. Dīrghatamas Aucathya, Ṛcs 6)

(1) A. ĀŚ (VII.9.4) and ŚŚ (IX.4.4) prescribe the Sūkta in the ~~extra~~ uktha śastra of the Acchāvāka at the third-pressing on the ukthya days of the Abhiplava ṣaḍaha ~~and~~ in the ukthya respectively.

B.C. AB (XV.6) and KB (XVI.6) and (XVI.11) state that at the third-pressing the Acchāvāka recites for Indra and Viṣṇu. The viniyoga is thus based on this liṅgapramāṇa and the hymn is appropriate in the context, as it indirectly refers to Indra also in 'tā vāṁ vāstūny uśmasi gamadhyai' (rc 6)

(2) A. ŚS (VI.11.5) prescribes the six verses of the hymn as the anuvākyas and yajyas of the offering of omentum, puroḍāśa and the parts of the animal respectively in an optional animal-sacrifice for Viṣṇu.

B.C. The viniyoga is based on liṅgapramāṇa and the rcs are appropriate only because they are in praise of Viṣṇu.

155. (D. Viṣṇu, M. Jagatī, R. Dīrghatamas Aucathya, Rcs 6)

(1) A. ĀŚ (VII.9.4) and ŚS (IX.4.5) prescribe the Sūkta in the ukta śastra of the Acchāvāka on the Ukthya days of the Abhiplava ṣaḍaha and the ukthya respectively.

B.C. Same as under 154. (1) above.

156. (D. Viṣṇu, M. Jagatī, R. Dīrghatamas Aucathya, Rcs 5)

(1) A. ĀŚ (VI.1.2) and ŚS (XII.26.18) prescribe the Sūkta in the Śastra of the Acchāvāka at the third pressing in the ukthya and on the last two chandoma days of the Daśarātra respectively.

B.C. Same as under 154. (1) above.

157. (D. The Aśvins, M. Jagatī (1-4), Triṣṭubh (5-67), R. Dīrghatamas Aucathya, Rcs 6)

(1) A. ĀŚ (IV.15.2) includes the Sūkta in the Jagatī-part of the Aśvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under 1. (1) above.

159. (D. Dyāvāpṛthivī, M. Jagatī, R. Dīrghatamas Aucathya, Ṛcs 5)

(1) A. ĀŚ (V.18 5) and ŚŚ (VIII.3.11) cite the Sūkta in the Vaiśvadeva-śastra in the Agniṣṭoma and on the first day of the Ṣaḍahas.

B. AB (XX.2) cites the hymn for Dyāvāpṛthivī on the first day of the Pṛṣṭhya Ṣaḍaha. KB (XX.2) cites the Sūkta to be recited for Dyāvāpṛthivī on the first day of the Abhiplava Ṣaḍaha. KB (XXII.1) cites the Sūkta in the above context on the first day of the Pṛṣṭhya Ṣaḍaha. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) and KB (loc. cit.), the hymn is appropriate for the first day, as it contains its symbol 'Pra' (ṛc 1).

160. (D. Dyāvāpṛthivī, M. Jagatī, R. Dīrghatamas Aucathya Ṛcs 5)

(1) A. ĀŚ (VII.4.12) prescribes the Sūkta in the Vaiśvadeva-śastra on the caturviṁśa day, ŚŚ (X.3.14) employs the Sūkta in the the Vaiśvadeva-śastra in the ~~Mahavrata~~ second day of the Daśarātra. ŚŚ.(XVII.22.5) cites the Sūkta in the Vaiśvadeva-śastra in the Mahāvrata.

B. AB (XX.4) cites the sūkta in the Vaiśvadeva-śastra on the second day of the Pṛṣṭhya Ṣaḍaha. KB (XIX.9) employs the sūkta in the Vaiśvadeva śastra on the Caturviṁśa day. KB (XX.3,

XX 1.2) cites the hymn in the above context on the second and fourth days of the Abhiplava sadaha. KB (XXI1.2) cites the Sūkta in the Vaiśvadeva śastra on the second day of the Prsthya Sadaha. KB (XXV.9) employs the hymn in the Vaiśvadeva śastra on the Visuvant day. The viniyogas are based on Śrutipramāna.

C. The hymn is appropriate for the above mentioned occassions, as it contains the symbols of those days.

161. (D. The Rbhus, M. Jagatī (1-13), Tristubh (14), R. Dīrghatamas Aucathya, Rcs 14)

(1) A. ŚS (X.8.14) employs the Sūkta in the Vaiśvadeva śastra on the sixth day of the Daśrātra. It is to be noted that ĀŚ (VIII.8.8) cites only the first 13 rcs in the context and leaves out the last rc as it is in a different metre than the first, 13 rcs.

B. KB (XIX.9; XXI.4; XXIII.8; and XXV.9) cites the hymn in the Vaiśvadeva-śastra on the Caturviṁśa day on the sixth day of the Abhiplava Sadaha, on the sixth day of the Prsthya Sadaha and on the Visuvan day respectively.

C. According to KB (XXI.4), the hymn is appropriate for the sixth day, as it contains a repetition in 'Kimu śresthah Kim yavisthah' (rc 1), which is a symbol of the sixth day.

(2) ŚS (XVIII.22.6) cites the Sūkta in the Vaiśvadeva Śastra, in the Mahāvrata.

162. (D. Aśva, M. Tristubh (1, 2, 4, 5, 7-22), Jagatī (3, 6), R. Dīrghatamas Aucathya, Rcs 22)

(1) A. ĀŚ (X.8.7) and ŚS (XVI.3.22)

B. SB (XIII.5.1.18) cites the hymn for the same purpose. The viniyo a is based on Śrutipramāṇa.

C. The hymn is not only in praise of the horse, but seems to be composed for this sacrifice.

164. (D. The Viśvedevas, M. Jagatī (12, 15, 23, 29, 36, 41), Pankti (42), Anuṣṭubh (51), Tristubh (all the rest); R. Dīrghatamas Aucathya, Rks 52).

(1) A. SS (XVIII.22.7) cites the Sūkta in the Vaiśvadeva-śastra in the Mahāvrata.

B. AA (I. 5.3 and V.3.2) and ŚĀ (II.18) employs the Sūkta in the above context and thus the prescription of ŚS is based on Śrutipramāṇa.

C. As the Sūkta has for its subject various divinities, it is fittingly prescribed in the above context.

165. (D. Indra Marutvant, M. Tristubh, R. Agastya Maitrāvaruṇa Rcs 15)

(1) A. ĀŚ (VI, 6.14; VII.3.3; VII.7.6; VII.6.6; IX.8.9; IX. 9.6; IX.10.3) prescribes the Sūkta in the Mārutvatīya Śastra the in the Samsava, Caturvimśaka day, fifth day of the Abhiplava Ṣaḍaha, the Viṣuvant; Vyoma, Viśvedeva and Pañcaśāradiya Ekāhas; Vājapeya and the Anirukta Ekāha respectively.

ŚS (X.9.12; XI.2.4; XI.11.9; XI.13.20; XIII.5.15; XIV.39.9; XV.2.9; XV.7.1) employs the Sūkta in the Marutvatīya-śastra on the seventh day of the Daśarātra, on the Caturviṁśa day, on the second Svarasāmanday, on the Viṣuvant day, in the Samsava, in the Rāśī and Marāya Ekāhas, in the Vājapeya, in the Bṛhaspatisava respectively.

B. AS (V.1.1) cites the hymn in the Marutvatiya Sastra in the Mahavrata. AB (XXIII.1) employs the hymn in the Marutvatiya Sastra on the Caturvimsa day. KB (XIX.9; XXIV 5; XXV.3; XXV..11; XXVI.9) cites the Sukta in the Marutvatiya Sastra on the Caturvimsa day, in the Svarasaman day, in the Visuvat Day, in the Visvajit and the first Chandoma day respectively.

Thus the employment of the hymn in the Marutvatiya sastra is based on Srutipramana.

C. The dialogue between Indra and the Maruts in the hymn is introduced with a view to show the close association of the Maruts with Indra. Thus the Sukta fits in well in the Marutvatiya sastra.

169. (D. Indra, M. Tristubh (except 2 which is in Viraj), R. Agastya Maitravaruni, Rcs 8)

(1) A. AS (VIII.7.22) prescribes the sukta in the Marutvatiya sastra on the second chandoma day (i.e. the eighth day) of the Dasaratra. SS (X.10.5) has the same viniyoga for the Sukta.

B. AB (XXIII.3) and KB (XXVI.12) cite the hymn in the above context. Hence the viniyoga is based on Srutipramana.

C. The hymn, being in praise of Indra with whom the Maruts are in close association is appropriate in the context.

173. (D. Indra, M. Tristubh), R. Agastya Maitravaruni, Rcs 13)

(1) A. AS (VIII.7.23) and SS (X.11.6) employ the Sukta in the Marutvatiya sastra on the third chandoma day (i.e. the ninth day) of the Dasaratra.

B. A B (XXIV.1) and KB (XXVI.16) provide the Śrauta-pramāna for the above viniyoga.

C. According to AB (loc. cit.) in the hymn the symbol of the ninth day is Svah in 'Svarvat' (rc 1), but according to KB (loc. cit.), the symbol is 'Sama' (rc 1).

(2) A. ŚŚ (XI.11.9) prescribes the hymn in the Marutvatīya śastra on the third Svarasāman day.

B. KB (XXIV. 5) provides the 'Śrauta basis for the above application.

C. According to KB (loc. cit.), the hymn is appropriate in the context for it contains 'ka' in 'karma' (rc 4), which is a symbol of Prajāpati and the Svarasāmans belong to Prajāpati.

174. (D. Indra, M. Tristubh, R. Agastya Maitrāvaruṇi, Rcs 10)

(1) A. ŚŚ (XIV. 25.5) prescribes the hymn for the Niṣkevalya-śastra in the Virāj Ekāha. Vasistha is said to be the seer of this Kāmya Ekāha (ŚŚ XIV. 25.1).

B.C. The viniyoga is based on lingapramāna and the hymn is appropriate in the context for it extols the mighty deeds of Indra.

177. (D. Indra, M. Triṣṭubh, R. Agastya Maitrāvaruni, Rcs 5)

(1) A. ŚŚ (XVII.9.5) prescribes the sūkta in the Niskevalya-śastra in the Mahāvrata.

B.C. Same as under 174 (1) above.

180. (D. The Aśvins, M. Triṣṭubh, R. Agastya Maitrāvaruni, Rcs 10)

(1) A. ĀŚ (IV.15.2) and ŚŚ (VI.6.6) include the hymn in the tristubh-part of the Āśvina-section of the Prātaranuvāka in the Agnistoma.

B.C. See under 1 (1) above.

181. (D. The Aśvins, M. Tristubh, R. Agastya Maitrāvaruni, Rcs 9)

(1) A. ĀŚ (IV.15.2) and ŚŚ (VI.6.6) include the hymn in the tristubh-part of t e Aśvina-section of the Prātaranuvāka in the Agnistoma.

B.C. See under 1. (1) above.

182. (D. The Aśvins, M. Jagatī (except 6, 8 tristup), R. Agastya Maitrāvaruni, Rcs 8)

(1) A. ĀŚ (IV.15.2) includes the Sūkta in the Jagatī-part of the Aśvina-section of the Prātaranuvāka in the Agnistoma.

B.C. See under 1. (1).

183-184. (D. The Aśvins, M. Tristubh, R. Agastya Maitrāvaruni, Rcs 6 each)

(1) A. ĀŚ (IV.15.2) and ŚŚ (VI.6.6) include these two hymns in the tristubh-part of the Aśvina-section of the Prātaranuvāka in the Agnistoma.

B.C. See under 1. (1).

185. (D. Dyāvāprthivyā, M. Tristubh, R. Agastya Maitrāvaruni, Rcs 11)

(1) A. ĀŚ (VII.7.8) includes the hymn in the Vaiśvadeva-śastra on the sixth day of the Abhiplava sadaha. ŚŚ (X.8.14) also cites the hymn in the Vaiśvadeva śastra on the sixth day of the Daśarātra.

B. AA (I.5.3) includes the hymn in the Vaiśvadeva śastra in the Mahāvrata. AB (XXII.8) and KB (XXIII.8) cite the hymn in the Vaiśvadeva-śastra on the sixth day of the Prsthya Sadaha. Thus the viniyoga of the Sūkta is based on Śrutipramāna.

C. According to AB (loc. cit.), the symbol of the sixth day in the hymn is the same ending ('no abhvat') in its rcs, while according to KB (loc. cit.), the symbol is the repetition involved in the words 'purvah and 'aparayoh' (rc 1).

188. (D. Idhma (1), Tanūnapāt (2), Ida (3), Barhis (4), The Divine Doors (5), Usas and Nakta (6), The two Divine Invokers (7), The three Godesses (8), Tvastr (9), Vanaspati (10), Svahākrtis (11), M. Gāyatrī, R. Agastya Maitrāvaruni, Rcs 11).

A.B.C. See under 13. (1) above. It is the Āpri hymn of the Agastyas.

189. (D. Agni, M. Tristubh, R. Agastya Maitrāvaruni, Rcs 8)

(1) A. ĀŚ (IV.13.7) includes the Sūkta in the tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under 1. (1) above.

190. (D. Brhaspati, M. Tristubh, R. Agastya Maitrāvaruni, Rcs 8)

(1) A. ŚŚ (XII.12.8) prescribes the hymn for the Uktha-śastra of the Brāhmanacchamsin on the third day of the Prsthya sadaha.

B.C. KB (XVI.11) states that the Śastra of the Brāhmanacchamsin at the third-pressing is for Indra and Brhaspati. Thus the viniyoga is based on lingapramāna and the hymn suits the context for it is in praise of Brahaspati.

Mandala II

1. (D. Agni, M. Jagatī, R. Gṛtsamada Śaunaka, Ṛks 16)

(1) A. ĀŚ (IV.13.7) includes the hymn in the Jagatī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B. For reference of AB, see under 1, Mandala 1. The prescription is based on liṅgapramāṇa.

C. The hymn, being addressed to Agni, suits the context.

(2) A. ŚŚ (XI.9.8) employs the hymn in the Āgnimāruta-śastra on the sixth day of the Abhiplava Ṣaḍaha.

B. KB (XXI.4) cites the hymn in the above context. Thus the prescription is based on Śrutipramāṇa.

C. KB (XXI.4) remarks 'Sarvarūpāṇi vai ṣaṣthamahaḥ.' In this hymn Agni is said to be born out of the waters, stones, forests and vegetations, is the representative of all the priests, even of all the Gods. Thus the sarvarūpatva of Agni is described in this hymn and hence it suits the sixth day.

2. (D. Agni, M. Jagatī, R. Gṛtsamada Śaunaka, Ṛcs 13)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.11) include the hymn in the Jagatī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under Sūkta 1, Mandala 1.

(2) A. ĀŚ (VII.4.13) ŚŚ (XI.2.11) and ŚŚ (XVI.20.16) prescribe the hymn to Jātavedas in the Āgnimāruta-śastra on the Caturviṃśa-day and on the second day of the Daśarātra.

B. AB (XX.4) and KB (XIX.9) and KB (XX.3) cite the hymn in the above contexts and are the Sruta basis of the above ~~prescr~~ prescriptions of AS and SS.

C. The first verse of the hymn speaks of Agni Jatavedas ('yajnena vardhata jatavedasamagnim....'). Hence the hymn accords well with the context.

3. (D. Apri-hymn-samiddha Agni (1), Narasamsa (2), Ida (3), Barhis (4), Devirdvarah (5), Usasanakta (6), Daivya Hotarau (7), The three Godesses Sarasvati, Ida and Bharati (8), Tvastr (9), Vanaspati (10), Svahakrtis (11), M. Tristubh, Jagati (7), R. Grtsamada saunaka, Rcs 11).

(1) A. AS (III.2.6) prescribes this hymn as the Apri Sukta of the Sunakas. SS (V.16.5) states 'Apriyah Prayajayajyah yadarseyo yajamanah'. In the Animal sacrifice there are eleven prayajas and each verse of the Apri hymn is the yajya of each prayaja respectively.

B. AB (VI.4)mentions the divinities of the eleven prayajas and prescribes verses of the Apri hymn as yajyas for these divinities and remarks 'tabhir yatha rsy apriniyat...'. KB (X.3) mentions eleven prayajas and the use of the Apri verses as yajyas at the prayajas. Thus the prescription is directly mentioned by the Sruti and is based on Srautapramana.

C. As the verses of the hymn invoke the divinity of each of the eleven prayajas, their application of as yajyas for the divinities accords well with the context.

4. (D. Agni, M. Tristubh, R. Somāhuti Bhārgava, Rcs 9)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under Sūkta 1. Mandala I.

(2) A. ŚŚ (X.5.24) prescribes the hymn in the Āgnimāruta-śastra on the fourth day of the Daśarātra.

B. KB (XXII.9) cites the sūkta in the Āgnimāruta Śastra on the fourth day of the Pṛṣthya Sadaha. Thus the application of the hymn in the Āgnimāruta śastra on the fourth day of the Daśarātra is based on Śrutipramāna.

C. The hymn, being addressed to Agni Jatavedas is appropriate in the context.

5. (D. Agni, M. Anuṣṭubh, R. Somāhuti Bhārgava, Rcs 8)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.3) prescribe the hymn in the Anuṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B. See under Sūkta 1., Mandala I.

C. The application is appropriate as the hymn is addressed to Agni.

(2) A. ĀŚ (VII.2.1) and ŚŚ (VII.6.1) prescribe the Sūkta as the Ājya Śastra ~~of~~ on the Caturvimśa day and on the second day of the Abhiplava Sadaha, respectively

B. AB (XVII. 6-7) deal with the Caturvimśa day, but specific hymns for the Śastras are not prescribed therein. ĀĀ (1.1.1) prescribes the Sūkta as Ājya Śastra in the Mahāvrata for one who desires

cattle and off spring. AB (loc. cit.) remarks that 'yadvai Caturvimśas tanmatravratam', and on this analogy is based this application of the hymn. Thus the viniyoga is based on Śrutipramāṇa.

C. The applicability of the hymn in the Ājya śastra rests on the fact that Agni the Hotr is lauded and invoked in this hymn.

(3) A. ŚS (XI.7.1) prescribes the hymn as the Ājya-śastra on the fourth day of the Abhiplava Saḍaha.

B. KB (XXI.2) cites the hymn in the above context. The viniyoga is thus based on Śrutipramāṇa.

C. The same as in (2) above.

6. (D. Agni, M. Gāyatrī, R. Somāhuti Bhārgava, Ṛcs 8)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma

B.C. Same as under 5 (1) above.

7. (D. Agni, M. Gāyatrī, R. Somāhuti Bhārgava, Rcs 6)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. Same as under 5 (1).

9-10. (D. Agni, M. Tristubh, R. Gṛtsamada Śaunaka, Rcs 8 each)

(1) A. ĀŚ (IV.13.7) prescribes the two hymns in the tristubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. Same as under 5 (1).

11. (D. Indra, M. Triṣṭubh, R. Gṛtsamada Śaunaka, Rcs 21)

(1) A. ĀŚ (VII.11.25) and ŚS (X.5.8) prescribe the hymn in the Marutvatīya Śastra on the fourth day of the Pṛṣṭhya Saḍaha and of

B. AB (XXI.4) and KB (XXII.7) both prescribe the hymn in the Marutvatīya śastra on the fourth day of the Pṛsthya Saḍaha. Thus the viniyoga is based on Śrutipramāṇa.

C. As Indra is with the Maruts lauded and invoked in the Marutvatīya śastra, this hymn addressed to Indra with the Maruts is appropriate in the Śastra.

12. (D. Indra, M. Tristubh, R. Gṛtsamada Śaunaka, Rcs 15)

(1) A. ĀŚ (VI.6.15) and ŚŚ (XIII.5.16) cite the hymn as the Niskevalya śastra in Saṁsava.

B. TS (VII.5.5.2) cites the hymn in the above context. Thus the viniyoga is based on Śrutipramāṇa.

C. The hymn besides lauding the mighty deeds of Indra, has a reference to Samsava in 'yam krandasī samyatī vihvayete, pare' vara ubhayā amitrā etc. (rc 8). Therefore, the hymn is appropriate in the context.

(2) A. ĀŚ (VII.7.1) and ŚŚ (X.4.11) cite the hymn in the Niskevalya śastra on the third day of the Pṛsthya Saḍaha.

B. AB (XXI.2) and KB (XXII.4) prescribe the hymn in the above context and thus, form the Śrauta basis for the above viniyoga of ĀŚ and ŚŚ.

C. As the very name Niskevalya suggests, it is a laud for Indra only and no other divinity should have a share in it. This hymn does not mention any other divinity than Indra and lauds Indra's exploits. Therefore, it suits the context.

Both the Brāhmaṇas (loc. cit.) remark that the hymn is appropriate for the third day, ~~for~~ as it has the same ending in its verses-- 'Sa Janāsa Indraḥ'; they state that it was through this hymn that Gṛtsamada went to the dear abode of Indra.

(3) A. ŚŚ (XVIII.19.4) prescribes the Sūkta for the Niṣkevalya Śastra in the Mahāvrata.

B.C. AA (V.3.1) cites the Sūkta in the above context, hence the viniyoga is based on Śrutipramāṇa and it is appropriate in the context, for it lauds the mighty deeds of Indra alone.

13. (D. Indra, M. Jagatī (1-12), Triṣṭubh (13), R. Gṛtsamada Śaunaka, ~~xxxxxxxxxxxx~~ Rcs 13)

(1) A. ĀŚ (VI.1.2) and ŚŚ (IX.4.3) cites the hymn in the Śastra of the Acchāvāka at the third-pressing in the ukthyā.

B.C. AB (XV.6) and KB (XVI.11) state that the litany of the Acchāvāka at the third pressing in the Ukthyā is addressed to Indra and Visnu. The Viniyoga is based on liṅgapramāṇa. The hymn is appropriate in the context, for it praises the deeds of Indra.

(2) A. ŚŚ (XI.14.10) cites the hymn in the Niṣkevalya śastra on the Viṣuvant day.

B. KB (XXV.8) refers to this hymn by the Prtika ṛjunītriya and prescribes it in the above context. The viniyoga is thus based on Śrutipramāṇa.

C. The hymn, lauding the glorious deeds of Indra above, is appropriate for the Niṣkevalyaśastra, KB (loc. cit.) finds the symbol of the day in 'tad' rūpā minantadapā eka īyate'.

(3) A. ÁS (VIII.4.1) and ŚŚ (XII.26.12) prescribe the hymn to be recited by the Acchāvāka after the Evayāmarut hymn on the sixth day of the Daśarātra.

B. The midday-pressing is for Indra and therefore, the viniyoga of this hymn in the context is based on liṅgapramāṇa.

C. The hymn is appropriate for the sixth day, because it has the same ending in its verses, viz. 'sasy ukthyaḥ', which according to AB (XXII.7) and KB (XXIII.8) is a symbol of the sixth day.

15. (D. Indra, M. Triṣṭubh, R. Gṛtsamada Śaunaka, Ṛcs 10)

(1) A. ÁS (VII.1.17) and ŚŚ (X.8.9) prescribe the hymn in the Niṣkevalya śastra on the sixth day of the Daśaratra.

B. AB (XXII.8) and KB (XXIII.7) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. As the hymn lauds the exploits of Indra, it suits the occassion.

(2) A. ŚŚ (XII.6.17) prescribes the hymn for the Śastra of the Acchāvāka at the midday pressing in the Viśvajit.

B. KB (XXV.15) states 'The Ājyas of the Hotrakas in the Viśvajit belong to Prajāpati (prājāpatyāni) ———— the sixth day belongs to Prajāpati, which implies that the Śastras of the Hotrakas in the Viśvajit are the same as on the sixth day. KB (XXIII.7) cites this hymn for the sixth day. Therefore the viniyoga is based on Śrutipramāṇa.

C. The hymn has the same ending 'indras cakara' in its verses, which is a symbol of the sixth day (see (2) C. above).

16. (D. Indra, M. Jagatī (1-8), Triṣṭubh (9), R. Gṛtsamada Śaunaka Ṛcs 9)

(1) A. ĀŚ (VI.4.10) prescribes the hymn for the śastra of the Acchāvāka at the third round in the Atirātra.

B.C. AB (XVI.5) states that Indra and the metres alone bear the night (i.e. Atirātra); AB (XXVIII.7) states that the third pressing is connected with Jagatī. This fulfills, both the requirements. The viniyoga is based on liṅgapramāṇa and the hymn is appropriate in the context.

(2) A. ŚŚ (IX.12.3) prescribes the hymn for the Śastra of the Maitrāvaruṇa in the middle-round of the Atirātra.

B. KB (XVII.9) states that in the litanies in the Atirātra first the Gayatri verses are recited, then follow verses in Jagati and the concluding verses are in Triṣṭubh. Here the litany of the Maitrāvaruṇa starts with the hymn I.8 (ŚŚ IX.12.2) which is in Gāyatrī, then follows this hymn in Jagatī, the concluding verse of which is in Triṣṭubh. Thus the viniyoga of this hymn in the present context follows the prescription of the Sruti, but is not directly mentioned there. The viniyoga is based on liṅgapramāṇa.

C. The hymn, desdribing the exploits of Indra and invoking him to come to the sacrifice and partake of the soma libations is appropriate in the context.

(3) A. ŚŚ (XIV.31.5) prescribes the hymn in the optional Jyeṣṭhastoma Ekāha as the second one of the two hymns in the Niṣkevalya-Śastra.

B. JB (II.97) mentions this Ekāha as Jyeṣṭhayajña.

C. The hymn opens with an exhortation to offer oblations to Indra, who is Jyesthatama. Thus the hymn has the symbol of this Ekāha.

17. (D. Indra, M. Jagatī (1-7), Tristubh (8, 9), R. Gṛtsamada Śaunaka, Ṛcs 9)

(1) A. ĀŚ (VI.4.10) prescribes the hymn for the Sastra of the Acchāvāka at the second round in the Atirātra.

B.C. AB (XVI.5) states that the Atirātra is connected with Indra and KB (XVII.9) states that the Śastras of the Atirātra have in the beginning a hymn in Gāyatrī, then follows a hymn in Jagatī with the concluding verse in Tristubh. This hymn fulfills these requirements. The viniyoga is based on liṅgapramāṇa and the hymn is appropriate in the context.

(2) A. ŚŚ (IX.13.3) prescribes the hymn for the Śastra of the Brāhmaṇācchaṁsin at the second round in the Atirātra.

B.C. The same as under (1) above.

21. (D. Indra, M. Jagatī (1-5), Tristubh (6), R. Gṛtsamada Śaunaka Ṛcs 6)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.15.3) prescribe the hymn for the Śastra of the Hotṛ at the third round in the Atirātra.

B.C. The same as under 17. (1) above.

(2) A. ŚŚ (X.11.7) prescribes the hymn in the Niṣkevalya śastra on the ninth day in the Daśarātra.

B. KB (XXVI.16) cites the hymn in the above context. The viniyoga is thus based on Śrutipramāṇa.

C. The hymn lauds the mighty exploits of Indra and in the last ṛc prays him for wealth health and pleasant days. Being a laud only for Indra alone the hymn is appropriately employed in the Niṣkevalya Śastra.

(3) A. ŚS (XI.14.12) prescribes the hymn in the Niṣkevalya Śastra on the Viṣuvant day.

B. KB (XXV.7) cites the hymn in the above context. The application of the hymn in the context is thus based on Śrutipramāṇa.

C. According to KB (loc. cit.), the symbol of this day in the hymn is in the words indrāya somam yajatāya haryatam (ṛc 1).

(4) A. ŚS (XVIII.17.3) prescribe the hymn in the Niṣkevalya Śastra in the Mahāvrata.

B.C. The viniyoga is based on liṅgapramāṇa and the hymn is appropriate in the context for it praises the might of Indra alone.

23. (D. Bṛhaspati, M. Jagatī (1-14, 16-18), Triṣṭubh (15-19), R. Gṛtsamada Śaunaka, Ṛcs 19)

(1) A. ĀŚ (IV.6.3) and ŚS (V.9.18) prescribe the hymn in the pūrvapaṭala of the Pravargyābhiṣṭava in the Agniṣṭoma.

B. AB (IV.4) and KB (VIII.5) prescribe the hymn in the above context. Thus the viniyoga rests on Śrutipramāṇa.

C. Both AB and KB (loc. cit.) remarks that the hymn being addressed to Bṛhaspati or Brahmaṇaspati is appropriate in the context as Bṛhaspati is the holy power. Thus by this holy power the Pravargya, which is the head of the Sacrifice is perfected.

33. (D. Rudra, M. Tristubh, R. Grtsamada Śaunaka, Rks 15)

(1) A. ŚS (IV.20.2) prescribes the Sūkta in Paying reverence to Rudra in the Śūlagava-sacrifice.

B.C. The viniyoga is based on lingapramāna and the hymn is appropriate in the context, as it praises and prays to Rudra for his protection and for his healing powers.

34. (D. The Maruts, M. Jagatī (1-14), Tristubh (15), R. Grtsamada Rcs 15)

(1) A. ĀŚ (VII.7.2) and ŚS (X.4.15) prescribe the hymn in the Āgnimāruta Śastra on the third day of the Prsthya sadaha ~~and of the Dasaratra respectively~~.

B. AB (XXI.2) and ŚS (XXII.5) prescribe the hymn in the above context on the third day of the Prsthya Sadaha. The viniyoga is thus based on Śrutipramāna.

C. According to AB (loc. cit.), the hymn is appropriate on the third day for there is much to be recited in it (as Sāyana states in his commentary, for it has fifteen rcs) and much (bahu) is the symbol of the third day. According to KB (loc. cit.) , the hymn is appropriate on the third day for it contains a repetition in 'dhārāvarā' and repetition is a symbol of the third day.

(2) A. ŚS (XI.9.8) prescribes the hymn in the Āgnimāruta Śastra on the sixth day of the Abhiplava Sadaha.

B. KB (XXI.4) cites the hymn in the above context. The viniyoga is thus based on Śrutipramāna.

C. According to KB (loc. cit.), the hymn has the symbol of this day in the repetition in 'dhārāvarā' (rc 1).

36. (D. Indra and Madhu (1), The Maruts and Madhava (2), Tvastr and Sukra (3), Agni and Suci (4), Indra and Nabha (5), Mitravarunau and Nabhasya (6), M. Jagati, R. Grtsamada Saunaka, Rcs 6)

(1) A. AS (VIII.1.8) and SS (X.7.8) prescribe these six verses of the hymn to be inserted after the first six promptings (praisas) respectively in the Rtuyajas on the sixth day of the Dasaratra. Thus these six verses are the yajyas of the first six offerings in the Rtuyajas.

B. KB (XXIII.4) states 'nityan purvan rtuyajan krtva Gartsamadair yajanti.' This statement of the Brahmana is the Srauta basis of the viniyoga. The viniyoga rests on Srutipramana.

C. The rks are invocational in content and hence appropriate in the context.

37. (D. Dravinoda and the Rtus (1-4), Asvinau and the Rtus (5), Agni and the Rtus (6), M. Jagati, R. Grtsamada Saunaka, Rcs 6)

(1) A. AS (VIII,1.8) and SS (X.7.8) prescribe these six rks as the yajyas respectively for offerings number seven to twelve in the Rtuyajas on the sixth day of the Dasaratra.

B.C. The same as under 36. above.

38. (D. Savitr, M. Tristubh, R. Grtsamada Saunaka, Rcs 11)

(1) A. AS (VIII.8.8) and SS (X.8.14) prescribe the hymn in the Vaisvadeva sastra on the sixth day of the Dasaratra.

B. AB (XXII.8) and KB (XXIII.8) prescribe the hymn in the above context in the Prsthya sadaha. The viniyoga is thus based on Srutipramana.

C. AB (loc. cit) remarks that the hymn is appropriate in the context for the word 'asthāt' (rc 1) occurs in it and standing is the end and the sixth day also being the end, the word is a symbol of the sixth day. KB (loc. cit.), on the other hand, finds the symbol of the sixth day in the words 'savitā savāya' (rc 1) because there is repetition in these words and repetition indicates the end. The sukta, however, is suitable in the context, as it lauds the greatness of savitṛ.

39. (D. The Aśvins, M. Triṣṭubh, R. Gṛtsamada Śaunaka, Ṛcs 8)

(1) A. ĀŚ (IV.15.2) and ŚŚ (VI.6.6) include the hymn in the Triṣṭubh-part of the Āśvina-section of the Prātaranuvāka in the Agnistoma.

B.C. The same as under I. 1 (1).

(2) A. ĀŚ (IV.6.3) include the hymn in the Pūrvapaṭala of the Pravargyābhiṣṭava in the Agnistoma.

B. AB (IV.4) cites the hymn in the above context and thus provides the Śrautapramāṇa for the viniyoga.

C. AB (loc. cit.) holds the hymn appropriate in the context because it contains the words 'akṣīva' (ver.5), 'nāseva' (ver.6) and Karṇāvimā (ver.6) and symbolically provides the Pravargya with eyes, nose and ears.

40. (D. Soma and Pūṣan, M. Triṣṭubh, R. Gṛtsamada Śaunaka, Ṛcs 6)

(1) ĀŚ (III.8.1) and ŚŚ (VI.11.2) prescribe the hymn in the Animal sacrifice for Somāpūṣaṇau. The first three verses are the anuvākyās and the next three the yājyās of the omentum, the puroḍāśa and the parts of the animal respectively.

B. TB (II.8.1 $) cites the six verses of the hymn in

the above context and thus is the Srutapramana for the viniyoga.

C. The hymn being in praise of Somapusanau is of general applicability in the above context.

41. (D. Vayu (1, 2), Indra and Vayu (3), Mitra and Varuna (4-6), The Asvins (7-9), Indra (10-12), Visve Devah (13-15), Sarasvati (16-18) Dyavaprthivyam (19-21), M. Gayatri (1-15, 19-21), Anustubh (16-17), Brhati (18), R. Grtsamada Saunaka, Rcs 21)

(1) A.B. AB (XX.3) prescribes the hymn as the Prauga sastra on the second day of the Prsthya sadaha. AS (VII.6.2) and SS (X.3.5) insert verses from I.23 to make the Sastra perfect as it has only two verses for Vayu and one for Indra. Besides the last trca is omitted by AS and SS because it is addressed to Dyavaprthivi, which are not included in a normal prauga sastra. But it is interesting to note that AB (loc. cit.) does not even hint at any omission or commission to be made in the hymn.

Mandala III

1. (D. Agni, M. Tristubh, R. Visvamitra Gathina, Rcs 23)

(1) A. AS (IV.13.7) includes the hymn in the Tristubh-part of the Agni-section of the Prataranuvaka in Agnistoma.

B.C. See under I. 1.

(2) A. SS (X.11.2) prescribe the hymn for Ajya-sastra on the ninth day od the Dasaratra.

B. KB (XXVI.14), citing the hymn in the same context, is the Srutipramana for this viniyoga.

C. KB (loc. cit.) states 'gatavanti navame' has suktani samsanti' and this hymn is appropriate, because it has the word 'gatum' in its second verse.

The hymn lauds Agni in connection with the Soma-sacrifice and hence is appropriate in the context.

2. (D. Agni Vaiśvanara, M. Jagatī, R. Viśvāmitra, Gāthina, Ṛcs 15)

(1) A. ĀŚ (VII.7.2) and ŚŚ (X.4.15) cite the hymn to Vaiśvānara in the Āgnimāruta-śastra on the third day of the Pṛṣṭhya and Abhiplava Ṣaḍahas (ĀŚ) and of the Daśarātra (ŚŚ).

B. AB (XXI.2) and KB (XX.4) prescribe the hymn in the above context and thus are the Śrauta pramāṇa for the viniyoga. AĀ (I.5.3.11) prescribes the hymn in the Āgnimāruta śastra in the Mahāvrata.

C. AB (loc. cit.) states that the hymn is appropriate because it is in praise of Vaiśvānara; the praise is the end and the third day is the end; the hymn having this symbol of the end is appropriate.

3. (D. Agni Vaiśvānara, M. Jagatī, R. Viśvāmitra Gāthina, Ṛcs 11)

(1) A. ĀŚ (V.20.6) and ŚŚ (VIII.6.2) prescribe the hymn to Vaiśvānara in the Āgnimāruta Śastra in the Agniṣṭoma.

B. AB (XIII.11), dealing with the Āgnimāruta-śastra does not mention any particular hymn for Vaiśvānara, but simply states that the śastra is begun with a hymn to Vaiśvānara, but AB (XX.2) cites the hymn in the above context on the first day of the Pṛsthya Ṣaḍaha, which is similar to the Agniṣṭoma. KB (XX.2) mentions the hymn in the above context on the first day of the Abhiplava Ṣaḍaha. Thus the viniyoga of this Sūkta in the Āgnimāruta Śastra is based on Śrutipramāṇa.

C. AB (XX.2) states that the hymn is appropriate for the first day, because it contains the name of the deity in the first pada of its first verse. The hymn being in praise of Vaiśvanara Agni, is appropriate in the context.

4. (D. Idhma (1), Tanūnapāt (2), Iḍā (3), Barhis (4), The Divine Doors (5), Uṣāsānaktā (6), Daivyau Hotārau (7), Tisro Devyah (8), Tvaṣṭr (9), Vanaspati (10), Svāhākṛtayah (11), M. Triṣṭubh, R. Viśvāmitra Gāthina, Ṛcs 11)

A.B.C. Same as under I, 13. It is the Āprī hymn of the Vaiśvāmitras.

5-7 (D. Agni, M. Triṣṭubh, R. Viśvāmitra Gāthina, Ṛcs 11 each)

(1) A. ĀŚ (IV.13.7) includes the three hymns in the Triṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. The same as under I. 1.

8. (D. Yūpa, M. Triṣṭubh, (1,2, 4-6, 8-11), Anuṣṭubh (3,7), R. Viśvāmitra Gāthina, Ṛcs. 11)

(1) A. ĀŚ (III.1.8) and ŚŚ (V.15.2) prescribe the hymn in preparing, anointing and erecting the yūpa at the Agniṣomīyapaśuyāga in the Agniṣṭoma.

B. AB (VI.2) and KB (X.2) cite the hymn in the above context. The viniyoga thus, rests on Śrutipramāṇa.

C. The meaning of the hymn accords so perfectly with the context that it seems to have been composed specially for this purpose.

9. (D. Agni, M. Bṛhatī (1-8), Triṣṭubh (9), R. Viśvāmitra Gāthina Ṛks 9)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Bṛhatī-part of the Agni section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

10. (D. Agni, M. Uṣṇih, R. Viśvāmitra Gāthina Ṛcs 9)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.8) prescribe the hymn in the uṣṇih-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. Same as under I. 1.

11. (D. Agni, M. Gāyatrī, R. Viśvāmitra Gāthina, Ṛcs 9)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.1) include the hymn in the Gāyatrī-

part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. Same as under I. 1.

(2) A. ŚS (X.11.9) prescribes the hymn to Jātavedas Agni in the Āgnimāruta-śastra on the ninth day of the Daśarātra.

B. KB (XXVI.17) cites the hymn in the above context. The viniyoga is thus based on Śrutipramāṇa.

C. The hymn, being addressed to Jātavedas Agni (the word Jātavedas occurs in ver. 4 and 8) is appropriate in the context.

12. (D. Indrāgnī, M. Gāyatrī, R. Viśvāmitra Gāthina, Rcs 9)

(1) A. ŚS (VII.13.1.2) prescribes the hymn in the Śastra of the Acchāvāka at the morning-pressing in the Agnistoma ~~Ahina Somayagas like Abhiplava Sadaha etc.~~

B. AB (X.4) states that the Acchāvāka recites a hymn to Indrāgnī ~~at~~ ~~Indra~~ the morning-pressing. As this hymn has the liṅga of Indrāgnī, its viniyoga in the context is based on liṅgapramāṇa.

C. AB (loc. cit.) states that Indrāgnī being the mightiest of the Gods, should have a hymn in the morning-pressing and as Indrāgnī took their place in the Acchāvāka, he recites the Indrāgnī hymn.

The hymn invites Indrāgnī to the draught of Soma and thus suits the occassion.

13. (D. Agni, M. Anustubh, R. Ṛṣabha Vaiśvāmitra, Rcs 7)

(1) A. ĀŚ (IV.13.7) includes the hymn in the Anustubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. ĀŚ (V.9.15) and ŚS (VII.9.5) prescribe the hymn for the Ājya śastra in the Agnistoma.

B. AB (X.3) cites the hymn in the above context. KB (XX.2, XXII.1, XXIV.1 and XXV.3) cites the hymn in the Ājya śastra on the first day of the Abhiplava and the Pṛṣṭhya ṣaḍaha in the Abhijit and on the Viṣuvant day respectively AĀ (I.1.1.4) cites the hymn in the Ājya śastra in the Mahāvrata. Thus the viniyoga is based on Śrutipramāṇa.

C. AB (X.8) elaborately explains the symbolical significance of the hymn as Ājya śastra, the purpose of which is that the breath, the mind, speech ear etc. are made perfect by the hymn KB (loc. cit.) states that 'pra' being the symbol of the first day, the hymn is appropriate in the contexts mentioned Agni is invoked in the hymn as giver of wealth and help.

14. (D. Agni, M. Triṣṭubh, R. Ṛṣabha Vaiśvāmitra, Ṛcs 7)

(1) A. ĀŚ (IV.13.7) includes the hymn in the Triṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. Same as under I. 1.

15. (D. Agni, M. Tristubh, R. Kātya utkīlaḥ, Rcs 7)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Triṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. Same as under I. 1.

16. (D. Agni, M. Bṛhatī, R. Kātya utkīla, Rcs 6)

(1) A. ŚŚ (VI.4.7) includes the hymn in the Bṛhatī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. Same as under I. 1.

17-18. (D. Agni, M. Triṣṭubh, R. Kata Vaiśvāmitra, Rcs 5)

(1) A. ĀŚ (IV.13.7) includes both the hymns in the Triṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

19-20. (D. Agni, M. Tristubh, R. Gathin Kausika, Rks, 5 each)

(1) A. ABB.C. Same as under 17., 18. above.

21. (D. Agni, M. Tristubh (1), Anustubh (2,3,), virat (4), Brahati (5) Gathin Kausika, Rcs 5)

(1) A. AS (III.4.1) and SS (V.18.1) prescribe the hymn to be recited to the drops, which ooze from the omentum while it is being roasted at the Agnisomiya-pasuyaga in the Agnistoma.

B. AB (VII.2) and KB (XXVIII.2) prescribe the hymn in the above context. Thus the viniyoga is based on Srutipramana.

C. As the meaning of the verses of the hymn accords so well with the context that the hymn seems to have been composed for this special occassion. In the first verse Agni is invoked to place the sacrifice amongst the Immortels and to relish the drops oozing from the fat. The oozing of drops from the fat for Agni is refered to in every verse.

It is to be noted that on the tenth day of the Dasaratra AS (VIII.12.5) leaves out verses 2 and 3, which are in Anustubh, from the hymn and substitutes two verses in Tristubh, while SS (X.12.15) leaves out 3 and 4 of which verse 4 is in viraj . Had SS a different recension to rely upon?

22-23. (D. Agni, M. Tristubh, R. Gathin Kausika and Devasravas Bharata respectively, Rcs 5 each)

(1) A.B.C. Same as under 17., 18. above.

27. (D. Agni, M. Gayatri, R. Visvamitra Gathina, Rcs 15)

(1) A. AS (IV.13.7) includes the hymn in the Gayatri-part of the Agni-section of the Prataranuvaka in the Agnistoma.

B.C. Same as under I. 1.

30. (D. Indra, M. Tristubh, R. Viśvāmitra Gāthina, Rcs 22)

(1) A. ĀŚ (VII.5.20) prescribes the hymn in the śastra of the Acchāvāka on the first day of the Abhiplava sadaha and the Daśarātra, as a Sampāta hymn to replace the Ahīna hymn in the midday-pressing. ŚŚ (XII.5.22) prescribes the hymn to be inserted before the concluding part of the Śastra of the Acchāvāka on the chandoma days in the midday-pressing.

B. AB (XXIX.2, 3) cites the hymn in the context stated by ĀŚ (loc cit.). Thus the viniyoga is based on Śrutipramāṇa. KB (XXIX.3) states that the concluding part of the śastra of the Acchāvāka is by viśvāmitra. It is, thus, on the basis of lingapramāṇa that the viniyoga shown by ŚŚ (loc. cit.) rests.

C. The midday-pressing is destined for Indra; this hymn, lauding his mighty deeds, is appropriate in the context.

31. (D. Indra, M. Tristubh, R. Kuśika Aiṣīrathi or Viśvāmitra, Rcs 22)

(1) A. ĀŚ (VII.4.8) prescribes the hymn in the śastra of the Acchāvāka as an Ahīna hymn to be recited after the Ārambhaṇiya on the Caturviṁśa day at the midday-pressing.

B. AB (XXIX.2) cites the hymn as an Ahīna Sūkta for the Acchāvāka. The viniyoga is based on Śrutipramāṇa.

C. The first two verses of the hymn are difficult to explain. They, seem to refer to Agni as having only a daughter and no son, but having a grandson through his daughter. What connection all this bears with Indra is not clear. The rest of the hymn relates the deeds of Indra, viz. slaying of Vṛtra and releasing the waters etc. The hymn may be said to suit the context in a general way.

(2) A. ĀŚ (VI.5.20) and ŚŚ (XII.5.16) prescribes the hymn as one of the three Sampāta suktas in the śastra of the Acchāvāka at the midday-pressing on

the third and sixth days respectively of the Abhiplava and the Prsthya Sadahas.

B. AB (XXIX.3) prescribes the hymn in the above context. The viniyoga is based on śrutipramāṇa.

C. Same as under (1) above.

32. (D. Indra, Marutvant, M. Tristubh, R. Viśvāmitra Gāthina, Res 17)

(1) A. ĀŚ (VII.6.4) and ŚŚ (X.3.8) prescribe the hymn in the Marutvatīya śastra on the second day of the Sadahas and the Daśarātra respectively.

B. AB (XX.3) and KB (XXII.2) prescribe the hymn in the above context, thus providing Śrautapramāṇa for the viniyoga.

C. Indra with the Maruts is invited to relish the Soma-drink at the midday-pressing in the hymn and thus it is appropriate in the context. The hymn abounds in ritualistic terms like 'mādhyandina savana', "gaveśira' 'manthin', 'Śukra' etc.

34. (D. Indra, M. Tristubh, R. Viśvāmitra Gāthina, Res 11)

(1) ĀŚ (V.16.7) and ŚŚ (VII.23.6) prescribes the hymn in the śastra of the Brāhmaṇācchaṁsin at the midday-pressing in the Agniṣtoma.

B. AB (XXIX.2) cites the hymn in the śastra of the Brāhmaṇācchaṁsin and thus the viniyoga is based on Śrutipramāṇa.

C. The hymn lauds the all pervasive might of Indra and thus fits in the context.

(2) A. ĀŚ (IX.8.18) prescribes the hymn in the śastra of the Brāhmaṇācchaṁsin as a sampāta hymn at the midday-pressing on the first day of the Sadahas.

B. AB (XXIX.5) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. The same as under (1) above.

35. (D. Indra, Marutvant, Tristubh, R. Viśvāmitra Gāthina, Rcs 11)

(1) A. ĀŚ (VIII.7.23) and ŚŚ (X.11.6) prescribe the hymn in the Marutvatīya śastra on the ninth day of the Daśarātra.

B. AB (XXIV.1) and KB (XXVI.16) cite the hymn in the above context. The viniyoga rests on Śrutipramāṇa.

C. The hymn invites Indra with the Maruts to drink Soma at the sacrifice and therefore hymn suits the occassion.

36. (D. Indra, M. Tristubh, R. Viśvāmitra Gāthina, Rcs 11)

(1) A. ĀŚ (V.16.2)* and ŚŚ (VII.24.5) prescribe the hymn in the śastra of the Acchāvāka at the midday-pressing in the Agnistoma.

B. AB (XXIX.2) cites the hymn in the śastra of the Acchāvāka and hence the viniyoga is based on Śruti-pramāṇa.

C. The hymn invites Indra to the Soma-feast and hence the hymn is appropriate in the context.

(2) A. ĀŚ (VII.5.20) prescribes the hymn as one of the three Sampāta sūktas in the śastra of the Acchāvāka at the midday-pressing in the Sadahas.

B. AB (XXIX.3) mentions the hymn as a Sampāta sūkta in the śastra of the Acchāvāka. The viniyoga is thus based on Śrutipramāṇa.

C. Same as under (1) above.

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*ĀŚ (V.16.2) prescribes the hymn, leaving out the tenth rc— 'imām ū sv̥ty ṣūpottamāmuddharet'. But AB (XXIX.2,3) does not ask us to leave out this rc. Kātyāyana remarks 'imām ū supāntyām Ghoro' Ṛṣyat sa nirdahes chasyamāneti Śrūyate'. Sarva. IV. 18.

38. (D. Indra, M. Tristubh, R. Visvamitra Gathina, Rcs 10)

(1) A. A^S (VII.4.9) and S^S (X 11.5.3) prescribe the hymn in the concluding part of the Sastra of the Acchavaka in the midday-pressing day by day in the Ahina Somayaga.

B. AB (XXIX.2) and KB (XXXIX.7) cite the hymn for the same purpose. The viniyoga is thus based on Srutipramana.

C. The hymn is in a mysterious vein. The name of Indra occurs only in the last stanza, but he seems to be referred to by such epithets as 'vrsabha'. Thus the hymn in the context.

40. (D. Indra, M. Gayatri, R. Visvamitra Gathina, Rcs 9)

(1) A. AS (V.10.28) and SS (VII.12.3) prescribe the hymn in the sastra of the Brahmanacchamsin at the morning-pressing in the Agnistoma.

B. AB (XXVIII.1) remarks that the morning-pressing is connected with Gayatri and that nine small verses are recited at the morning-pressing. Thus this hymn in Gayatri having nine verses is employed in the context on the basis of lingapramana supported by this Sruti.

C. The hymn invites Indra to the drink of the pressed Soma. Hence it is appropriate in the context.

(2) A. SS (IX.9.2) prescribes the hymn in the Sastra of the Brahmanacchamsin at the first round in the Atiratra.

B.C. AB (XVI.6) states that the Atiratra is for Indra. This hymn is addressed to Indra and therefore, the viniyoga is based on lingapramana and the hymn is appropriate in the context.

41. (D. Indra, M. Gayatri, R. Visvamitra Gathina, Rcs 9)

(1) A. AS (VI.4.10) and SS (IX.15.2) prescribe the hymn in the sastra of the Brahmanacchamsin at the second round in the Atiratra.

B.C. Same as under 40. (2) above.

42. (D. Indra, M. Gayatri, R. Visvamitra Gathina, Rcs 9)

(1) A. AS (VI.4.10) and SS (XI.18.3) prescribe the hymn in the sastra of the Brahmanacchamsin at the third round in the Atiratra.

B.C. Same as under 40 (2) above.

43. (D. Indra, M. Tristubh, R. Visvamitra Gathina, Rcs 8)

(1) A. AS (VII.12.6) prescribes the hymn to be inserted in the sastra of the Acchavaka on the fourth day of the Dasaratra.

B. AB (XXIX.3) cites the hymn for the above purpose. The viniyoga is based on Srutipramana.

C. AB (loc. cit.) remarks that by means of these insertions the Gods, the seers conquered the world of heaven.

The hymn invites Indra to the Soma sacrifice and thus suits the context.

(2) A. SS (XI.4.9) prescribes the hymn for the Niskevalya sastra on the first day of the Abhiplava Sadaha.

B. KB (XX.2) cites the hymn in the above context. The viniyoga is based on Srutipramana.

C. KB (loc. cit.) observes that the hymn contains the word 'arvan' which is a symbol of the first day and hence is appropriate. The hymn being a laud for Indra alone, without mentioning any other divinity is suitable for the context.

44. (D. Indra, M. Brahati, R. Visvamitra Gathina, Rcs 5)

(1) A. SS (XVII.11.5) prescribes the hymn in the Niskevalya-sastra in the Mahavrata.

B. ĀĀ (V.2.4.2) and ŚĀ (II 9) cites the hymn in the above context. The viniyoga given by ŚŚ is thus based on Śrutipramāṇa.

46. (D. Indra, M. Triṣṭubh, R. Viśvāmitra Gāthina, Ṛcs 5)

(1) A. ĀŚ (VII.11.28) and ŚŚ (X5.20) prescribes the hymn in the Niṣkevalya śastra on the fourth day of the Daśarātra.

B. AB (XXI.5) and KB (XXII.8) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. The hymn lauding the exploits of Indra without mentioning any other divinity, suits the context.

47. (D. Indra, Marutvant, M. Triṣṭubh, R. Viśvāmitra Gāthina, Ṛcs 5)

(1) A. ĀŚ (VII.11.25) and ŚŚ (X.6.9) prescribe the hymn in the Marutvatīya śastra on the fourth and the fifth days respectively in the Daśarātra.

B. AB (XXI.4) and KB (XXIII.1) cite the hymn in the Marutvatīya śastra on the days mentioned by ĀŚ and ŚŚ respectively. Thus the viniyoga given by ĀŚ and ŚŚ is based on Śrutipramāṇa.

C. The hymn invites Indra with the Maruts to the Soma drink and hence it suits the context.

48. (D. Indra, M. Triṣṭubh, R. Viśvāmitra Gāthina, Ṛcs 5)

(1) A. ĀŚ (V.16.1) and ŚŚ (VII.22.4) prescribe the hymn in the śastra of the Maitrāvaruṇa at the midday-pressing in the Agniṣṭoma.

B. AB (XXIX.2) cites the hymn in the above context. The viniyoga is thus based on Śrutipramāṇa.

C. The hymn invites Indra to the Soma libation and thus suits the context.

(2) A. ĀŚ (VII.4.8) and ŚŚ (XII.3.9) prescribes the hymn in the śastra of the Maitrāvaruṇa on the Caturviṃśa day and on the fourth day of the

Daśarātra respectively.

B.C. Same as under (1) above.

(3) A. ĀŚ (VII.1.21) prescribes the hymn in the same context as under (1) A. above on the days beginning with the second in the Daśrātra Ahinasomayagas.

B. AB (XXIX.4) cites the hymn in the above context. The viniyoga is based on Śrutipramāna.

C. Same as under (1) above.

49. (D. Indra, M. Tristubh, R. Viśvamitra Gathina, Rcs 5)

(1) A. ĀŚ (VIII.7.22) prescribes the hymn in the Marutvatīya śastra on the eighth day of the Samudha type of the Daśarātra.

B. AB (XXIII.3) cites the hymn in the above context. The viniyoga is thus based on Śrutipramāna.

C. According to AB (Loc. Cit.), the hymn is appropriate for it contains the word mahan' (re 1), is a symbol of the eighth day.

(2) A. ŚŚ (XII.3.6) prescribes the hymn in the Sastra of the Maitravaruṇa at the midday-service on the second day of the Daśarātra.

B. KB (XXIX.3) simply states that a hymn of Viśvāmitra is included in the śastra (Viśvāmitrasya ca-----maitrāvaruṇaḥ śamsati). The viniyoga is thus based on liṅgapramāna.

C. Same as under (1) above.

50. (D. Indra, Marutvant, M. Tristubh, R. Viśvāmitra Gathina, Rcs 5)

(1) A. ĀŚ (VIII.7.23) prescribes the hymn in the Marutvatīya śastra on the ninth day of the Daśarātra.

B. AB (XXIV.1) cites the hymn in the above context and thus provides Śrautapramāna for the viniyoga.

C. According to AB (loc. cit.), the hymn is appropriate in the context, for it contains the word 'Svāhā' which is a symbol of the end and the ninth day is also the end.

54-55. (D. The Viśvedevas, M. Tristubh, R. Prajāpati Vaiśvāmitra, Ṛcs 22 each)

(1) A. ŚS (XV.3.2) prescribes the two hymns in the Vaiśvadeva-śastra in the Vājapeya before the normal I.89 hymn. The verses of these two hymns are to be intertwined.

B. ŚS (loc. cit.) states that this viniyoga is according to the rite commended by Paingya. The viniyoga thus rests on Śrutipramāṇa.

C. The hymns lauding Viśvedevah are appropriate in the context.

58. (D. The Aśvins, M. Tristubh, R. Viśvāmitra Gāthina, Ṛcs 9)

(1) A. ĀŚ (IV.15.2) and ŚS (VI.6.6) prescribe the hymn in the Tristubh-part of the Aśvina-section of the Prātaranuvāka in the Agnistoma.

B.C. Same as under I. 1.

60. (D. The Ṛbhus (with Indra in 5-7), M. Jagatī, R. Viśvamitra Gāthina, Ṛcs 7)

(1) A. ŚS (X.2.7) prescribes this hymn in the Vaiśvadeva-śastra on the first day of the Daśarātra.

B. KB (XX.2) cites the hymn in the same Śastra on the first day of the Abhiplava Ṣaḍaha. The viniyoga is based on Śrutipramāṇa.

C. It is to be noted that ĀŚ (VII.5.23) employs only the first four rcs in the context. According to KB (loc. cit.), the hymn is appropriate in the context for it contains 'abhi', which is a symbol of the first day.

61. (D. Uṣas, M. Tristubh, R. Viśvāmitra Gāthina, Ṛcs 7)

(1) A. ĀŚ (IV.14.2) prescribes the hymn in the Tristubh-part of the uṣas-section of the Prātaranuvāka in the Agnistoma.

B.C. Same as under I. 1.

Mandala IV

2-4. (D. Agni, M. Tristubh, R. Vāmadeva Gautama, Rcs 20,16,15, respectively).

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.5) prescribe these three hymns in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

6. (D. Agni, M. Tristubh, R. Vāmadeva Gautam, Rcs 11)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Tristubh part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. ŚŚ (XIV.56.2, 3) prescribes the first nine verses for the cups being filled for the Aditya-draught and the last two for the Hariyojana-draught in the Agnistut Ekāha.

B. The very name 'Agnistut' implies that Agni is the main deity to be lauded in this Ekāha. Thus the viniyoga is based on Samākhya.-pramāna, supported by liṅgapramāṇa for the hymn is addressed to Agni.

C. The hymn lauds the might of Agni and contains such ritualistic terms as 'adhvara', 'Hotā' 'Adhvaryu'.

8. (D. Agni, M. Gāyatrī, R. Vāmadeva Gautama, Rcs 8)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.1) prescribe the hymn in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. see under I. 1.

(2) A. ĀŚ (VIII.9.7) and ŚŚ (X.X.8) prescribe the hymn to Agni Jātavedas, in the Agnimāruta Śastra on the first and the second chandoma days, respectively, in the Vyudha type of Daśarātra.

B. AB (XXIII.3) and KB (XXVI.13) cite the hymn in the above context.

C. According to AB (loc. cit.) the hymn is appropriate in the context because the deity is not expressly mentioned in it, which is a symbol of the seventh day; KB (loc. cit.) holds it appropriate for the eighth day, for it contains eight rcs.

9. (D. Agni, M. Gāyatrī, R. Vāmadeva Gautam, Ṛcs 8)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.1) prescribe the hymn in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣtoma.

B.C. See under I. 1.

(2) A. ĀŚ (VIII.10.3) prescribes the hymn to Agni Jātavedas in the Āgnimāruta Śastra on the second chandoma day.

B. AB (XXIII.4) cites the hymn in the above context. The viniyoga rests on Śrutipramāṇa.

C. The hymn, according to AB (loc. cit.), is appropriate for the eighth day, because it contains the word 'mahān' (rc 1).

10. (D. Agni, M. Paṅkti (1-7), Uṣṇih (8), R. Vāmadeva Gautam, Rcs 8)

(1) A. ĀŚ VIII.12.15) and ŚŚ (X.13.1) prescribe the hymn for the Ājya śastra on the tenth day of the Daśarātra.

B. KB (XXVII.2) cites the hymn for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. Agni is praised as 'rathīr ṛtasya' (2), 'Svarna Jyotih' (3), 'ghrtam na pūtam'. 'Suci hiranyam' (5), and ends with a benediction. The hymn is appropriate in the context.

11-12. (D. Agni, M. Tristubh, R. Vāmadeva Gautam, Rcs 6 each)

(1) A. ĀŚ (IV.13.7) includes these two hymns in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

16. (D. Indra, M. Tristubh, R. Vāmadeva Gautama, Rcs 21)

(1) A. ĀŚ (VIII, 7.24) and ŚS (X.11.7) prescribe the hymn in the Niskevalya śastra on the ninth day of the Daśarātra.

B. AB (XXIV.2) and KB (XXVI.16) cite the hymn in the above context. The viniyoga is based on Śrutipramāna.

C. AB (loc. cit.) states that the hymn is appropriate for the ninth day for it contains the word 'satyah' (rc 1) which is a symbol of the day. KB (loc. cit.) on the other hand, traces the symbol of the day in the words 'ava sya sūra' (rc 2) for the words contain, repetition (ninrttih) and that shows the end and ninth day is the end. The hymn however, lauding the mighty, deeds of Indra, suits the context.

(2) A. ĀŚ (VI.4.9) and ŚS (XII.5.15) prescribes the hymn in the Śastra of the Maitrāvaruna at the midday-pressing on the Caturvimsa day and the sixth day of the Daśarātra respectively.

B. AB (XXIX.2) cites the hymn as an Ahīna one for the Śastra of the Maitrāvaruna. Thus the viniyoga is founded on Śrutipramāna.

C. AB (loc. cit.) holds it appropriate in the context for it contains the word 'satya' (rc 1). The hymn, however, being a laud for Indra suits the occassion.

(3) A. ŚS (XI.14.11) prescribes the hymn in the Niskevalya Śastra on the Visuvant day.

B. KB (XXV.7) cites the hymn in the above context, providing Śrutipramāna for the viniyoga.

C. According to KB (loc. cit.), the hymn contains the symbol of the day in 'mahi jyotī rurucur yadha vastoḥ' (rc 4).

17. (D. Indra, M. Triṣṭubh, (1-14, 16-21), Ekapadāvirāt (15), R. Vāmadeva Gautam, Rcs 21)

(1) A. ĀŚ (VIII.7.23) and ŚŚ (X.X.6) prescribe the hymn in the Niṣkevalya śastra on the eighth day of the Daśarātra.

B. KB (XXVI.12) cites the hymn in the above context. The viniyoga is thus founded on this Śrutipramāna.

C. According to KB (loc. cit.) the hymn contains the symbol of the day in the word 'mahān' (rc 1). The hymn extols the exploits and mighty deeds of Indra and hence suits the occassion.

19. (D. Indra, M. Triṣṭubh, R. Vāmadeva Gautama, Ṛcs 11)

(1) A. ĀŚ (V.16.1) and ŚŚ (VII.22.5) prescribe the Sūkta in the śastra of the Maitrāvaruna at the midday-pressing in the Agnistoma.

B. AB (XXIX. 2) cites the hymn in the śastra of the Maitrāvaruna and thus provides Śrauta-pramana for the viniyoga.

C. The hymn, extolling the deeds of Indra, is suitable in the context.

(2) A. ĀŚ (VII.5.20) prescribes the hymn as one of the three Sampāta hymns in the śastra of the Maitrāvaruna in the midday-pressing on the first day of the Ṣadahas.

B. AB (XXIX.3) cites the hymn in the above context. The viniyoga is thus based on Śrutipramāna.

C. Same as under (1) above.

20. (Indra, M. Triṣṭubh, R. Vāmadeva Gautama, Rcs 11)

(1) A. ĀŚ (VII.5.18) and ŚŚ (X.2.5) cite the hymn for the Niṣkevalya śastra on the first day of the ṣadahas ~~and the~~ Daśarātra ~~respectively.~~

B. AB (XX.2) and KB (XXII.1) cite the hymn in the above context and are thus the Śrutipramāṇa for the viniyoga. ĀĀ (V.2.2) also includes the hymn in the Niṣkevalya Śastra in the Mahāvrata.

C. AB and KB hold 'a', occuring in the beginning of the hymn, as the symbol of the first day. The hymn, however, fits in the context because it lauds the might and exploits of Indra without mentioning any other divinity to share his honours.

21. (D. Indra, Marutvant, M. Triṣṭubh, R. Vāmadeva Gautam, Ṛcs 11)

(1) A. ĀŚ (VII.5.18) and ŚŚ (X.2.4) prescribe the hymn for the Marutvatīya śastra on the first day of the ~~Sadahas and the~~ Daśarātra ~~respectively~~.

B. AB (XX.1) and KB (XXII.1) cite the hymn in the above context. The viniyoga is thus based on Śrutipramāṇa.

C. The hymn contains 'a' (ṛc 1) in the very beginning, which according to AB and KB (loc. cit.) is the symbol of the first day. The hymn, however, suits the context as it lauds the heroic exploits of Indra aided by the Maruts.

22. (D. Indra, M. Triṣṭubh, R. Vāmadeva Gautama, Ṛcs 11)

(1) A. ĀŚ (VII.5.20) and ŚŚ (XII.5.6) prescribe the hymn as the Sampāta sūkta in the Śastra of the Maitrāvaruṇa at midday-pressing on the second day of the ~~Sadahas and the~~ Daśarātra ~~respectively~~.

B.C. Same as under 19. (2) above.

23. (D. Indra (Ṛta in 8-10), M. triṣṭubh, R. Vāmadeva Gautama, Ṛcs 11)

(1) A. ĀŚ (VII.5.20) and ŚŚ (XII.5.7) prescribes the hymn as the Sampāta Sūkta in the śastra of the Maitrāvaruṇa at the midday-pressing on the third day of the Sadahas.

B.C. Same as under 19. (2) above.

(2) A. ŚS (XIV.16.9) prescribes the hymn in the Marutvatīya śastra in the Ṛtapeya Ekāha.

B.C. The hymn praises the exploits of Indra and also praises Ṛta (8-10). Hence the viniyoga is based on liṅgapramāṇa and the hymn is appropriate.

24. (D. Indra, M. Tristubh, (1-9,11), Anustubh (10), R. Vāmadeva Gautama, Ṛcs 11)

(1) A. ŚS (XII.3.11) prescribes the hymn in the Śastra of the Maitrāvaruṇa at the midday-pressing on the fifth day of the Daśarātra.

B.C. Same as under 22. (1) above.

25. (D. Indra, M. Tristubh, R. Vāmadeva Gautama, Ṛcs 8)

(1) A. ĀŚ (VII.12.1) prescribes this hymn to be inserted after the Ārambhaṇīya in the śastra of the Maitrāvaruṇa at the midday-pressing on the fourth day of the Daśarātra.

B. AB (XXIX.3) cites the hymn for the above purpose,. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit) states that by means of these insertions the Gods, and the seers conquered the world of Heaven. The hymn being in praise of Indra is suitable for the purpose.

26. (D. Indra Marutvant, M. Tristubh, R. Vāmadeva Gautama, Ṛcs 7)

(1) A. ĀŚ (IX.7.2) prescribes the hymn in the Marutvatīya śastra in the Śyena Ekāha.

B.C. Indra is lauded together with the Maruts in the hymn and is referred to as 'śyena', 'Suparṇa' and 'Śakuna' (ṛcs 4-7). Therefore, the viniyoga is based on liṅgapramāṇa and the hymn is appropriate in the context.

27. (D. Indra Śyena, M. Triṣṭubh, (1-4), Śakvarī (5), R. Vāmadeva Gautama, Rcs 5)

(1) A. ŚS (XII.3.11) prescribes the hymn in the śastra of the Mitrāvaruṇa at the midday-pressing on the fifth day of the Daśarātra.

B.C. See under 16 (2) above.

(2) A. ĀŚ (IX.7.2) prescribes the hymn in the Niṣkevalya śastra in the Śyena Ekāha.

B.C. Indra is referred to as Śyena in the hymn and his exploits are lauded. Hence, the viniyoga is based on liṅgapramāṇa, supported by Samākhyāpramāṇa and the hymn is appropriate to the context.

29. (D. Indra, M. Triṣṭubh, R. Vāmadeva Gautama, Rcs 5)

(1) A. ŚS (XII.3.13) prescribes the hymn in the śastra of the Maitrāvaruṇa in the midday-pressing on the sixth day of the Daśarātra.

B.C. Same as under 16 (2) above.

33. (D. The Ṛbhus, M. Triṣṭubh, R. Vāmadeva Gautama, Rcs 11)

(1) A. ĀŚ (VIII.8.4) and ŚS (X.5.23) prescribe the hymn to the Ṛbhus in the Vaiśvadeva śastra on the fourth day of the Daśarātra.

B. AB (XXI.5) and KB (XXII.9) cite the hymn in the above context and provide Śrutipramana for the viniyoga.

C. The hymn contains the word 'Pra' (forward) which according to AB and KB (loc. cit.) is a symbol of the fourth day. Thus the hymn is appropriate to the context.

34. (D. The Ṛbhus, M. Triṣṭubh, R. Vāmadeva Gautam, Rcs 11)

(1) A. ĀŚ (VIII.8.6) and ŚS (X.6.18) prescribe the hymn to the Ṛbhus in the Vaiśvadeva śastra on the fifth day of the Daśarātra.

B. AB (XXII.3) and KB (XXIII.3) cite the hymn in the above context. Thus the viniyoga is based on Śrutipramāṇa.

C. The hymn contains the word 'Vāja' which according to AB and KB is a symbol of the fifth day. Thus the hymn is appropriate for the fifth day.

35. (D. The Ṛbhus, M. Triṣṭubh, R. Vāmadeva Gautama, Ṛcs 9)

(1) A. ĀŚ (V.5.14) and ŚŚ (VIII.2.3) prescribe the hymn for the Maitrāvaruṇa for filling the ~~bowls~~ goblets, grahas, at the third-pressing in the Agniṣṭoma.

B. AB (XXVIII.4) cites the hymn for the same purpose. KB (XVI.1) simply prescribes 'aindrārbhavya ṛcaḥ'. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) holds the hymn appropriate in the context, as it contains the words 'Vṛṣaṇaḥ' (ṛc 6), 'madāsaḥ' (ṛc 1), 'pitih' (ṛc 2), 'Susutasya' (ṛc 2), which are the symbols of the rite in progress.

36. (D. Ṛbhus, M. Jagatī (1-8), Triṣṭubh (9), R. Vāmadeva Gautama, Ṛcs ( )

(1) A. ĀŚ (VII.7.2) and ŚŚ (X.4.14) prescribe the hymn in the Vaiśvadeva śastra on the third day of the ~~ṣaḍahas and the~~ Daśarātra. ~~respectively.~~

B. AB (XXI.2) and KB (XXII.5) cite the hymn in the context of the third day of the Pṛsthya ṣaḍaha. The viniyoga is thus based on Śrutipramāṇa.

C. The hymn is appropriate in the context because, according to AB and KB (loc. cit.) it contains the word 'tri' in 'rathas tricakraḥ' (ṛc 1), which is a symbol of the third day.

41. (D. Indra-Varuṇa, M. Triṣṭubh, R. Vāmadeva Gautama, Ṛcs 11)

(1) A. ĀŚ (VII.9.2) prescribes the hymn for insertion in the Śastra of the Maitrāvaruṇa at the third-pressing in the ukthya days in the Ṣaḍahas.

B.C. AB (XV.6) states that the Maitrāvaruṇa recites a litany to Indra and Varuṇa at the third pressing. The viniyoga is based on liṅgapramāṇa and the hymn is appropriate in the context.

42. (D. Indra-Varuna, M. Tristubh, R. Trasadasyu Paurukutsya, Rcs 10)

(1) A. ĀŚ (VII.9.2) prescribes this hymn for insertion in the śastra of the Maitrāvaruna at the third pressing on the ukthya days of the Sadahas.

B.C. Same as under 41 (1) above.

43.44 (D. The Aśvins, M. Tristubh, R. Purumīdha and Ajamīdha Sauhotra, Rcs 7 each)

(1) A. ĀŚ (IV.15.2) and ŚŚ (VI.6.6) prescribe the two hymns in the Tristubh-part of the Aśvina-section of the Prātaranuvāka in Agnistoma.

B.C. See under I. 1.

45. (D. The Aśvins, M. Jagatī (1-6), Tristubh (7), R. Vāmadeva Gautama, Rcs 7)

(1) A. ĀŚ (IV.15.2) prescribes the hymn in the Jagatī-part of the Āśvina-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

50. (D. Brhaspati (with Indra in 10, 11), M. Tristubh (1-9, 11), Jagatī (1), R. Vāmadeva Gautama, Rcs 11)

(1) A. ĀŚ (VII.9.3) and ŚŚ (XII.12.2) prescribe the hymn for inserting in the Śastra of the Brāhmanācchamsin at the third pressing in the ukthya days of the Sadahas.

B.C. AB (XV.6) and KB (XVI.11) state that the Brāhmanācchamsin recites for Indra and Brhaspati at the third pressing in the ukthya. The viniyoga is based on liṅgapramāna and the hymn is appropriate to the context, for it is addressed to Brhaspati and Indra is also referred to in it.

51. (D. Usas, M. Tristubh, R. Vāmadeva Gautama, Rcs 11)

(1) A. ĀŚ (IV.14.2) includes the hymn in the Tristubh-part of the usas-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

52. (D. Uṣas, M. Gāyatrī, R. Vāmadeva Gautama, Ṛcs 7)

(1) A. ĀŚ (IV.14.2) and ŚŚ (VI.5.2) include the hymn in the Gāyatrī-part of the uṣas-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

53. (D. Savitṛ, M. Jagatī, R. Vāmadeva Gautama, Ṛcs 7)

(1) A. ĀŚ (VII.7.2) and ŚŚ (X.3.14) prescribe the hymn to Savitṛ in the Vaiśvadeva śastra on the third day of the Abhiplava Saḍaha and the second day of the Daśarātra respectively.

B. AB (XXI.2) and KB (XXII.2) cite the hymn in the above context respectively. The viniyoga is thus founded on Śrutipramāṇa.

C. AB (loc. cit.) states that 'mahat' (greatness) occurs in the hymn (ṛc 1), which is a symbol of the third day, for greatness is the end and the third day also is the end. KB (loc. cit.), on the other hand, finds the symbol of the second day in the words 'trirantarikṣam savitā mahitvanā' (ṛc 5), for according to it, antarikṣa is the symbol of the second day.

54. (D. Savitṛ, M. Jagatī (1-5), Triṣṭubh (6), R. Vāmadeva Gautama, Ṛcs 6)

(1) A. ĀŚ (V.18.5) and ŚŚ (VIII,3.9) prescribe the hymn to savitṛ in the Vaiśvadeva śastra in the Agniṣṭoma.

B. AB (XIII.5) and KB (XVI.3) dealing with the Vaiśvadeva śastra do not mention any particular hymn for Savitṛ, but simply state that a hymn for Savitṛ be included. KB (XX.3) does mention this hymn in the Vaiśvadeva śastra but on the second day of the Abhiplava ṣaḍaha. The viniyoga is thus based on Liṅgapramāṇa.

C. The hymn is in praise of Savitṛ and ends with a benediction. Hence it is appropriate to the context.

58. (D. Ghrta, M. Tristubh (1-10), Jagati (11), R. Vamadeva Gautama, Rcs 11)

(1) A. AS (VIII.6.6) and SS (XI.13.11) prescribe the hymn for the Ajya sastra on the Visuvant day. AS (VIII.9.2) prescribes the hymn on the seventh day of the Dasaratra for the Ajya Sastra.

B. AB (XXIII.1) and KB (XXV.1) cite the hymn for Ajya sastra on the seventh day and in the Visuvant respectively. The viniyoga thus is based on Srutipramana.

C. AB (loc. cit.) holds the hymn appropriate for the seventh day as it does not contain any express mention of the deity (the deity is Agni). KB (loc. cit.) finds the symbol of the Visuvant in the word 'Surya' (rc 4).

Mandala V

1-4. (D. Agni, M. Tristubh, Sakvari (2.12) Viraj (3.1), R. Budha and Gavisthira (1), Kumara(2), Vasusruta (3&4), all Atreyas; Rcs 12, 12, 12, and 11 respectively)

(1) A. AS (IV.13.7) prescribes these four hymns in the Tristubh-part of the Agni-section of the Prataranuvaka in the Agnistoma.

B.C. See under I. 1.

(2) A. Sukta 3 has a special viniyoga shown by SS (XV.13.3), as the ajya sastra at the Abhisecaniya in the Rajasuya.

B.C. SS (loc. cit.) states that the hymn is employed in the context, for it has a reference to Varuna and it is Varuna, whom. They anoint as king. The viniyoga is based on Srutipramana.

5. (D. Idhma (1), Narāsamsa (2), Ida (3), Barhis (4), The Divine Doors (5), Uṣāsānakta (6), The two Divine Invokers (7), The Three Godesses. (8), Tvaṣṭr (9), Vanaspati (10), Svahākṛtis (11), M. Gāyatrī, R. Vasuśruta Ātryeya, Rcs 11)

(1) A.B.C. Same as under I. 13. This is the Aprī hymn of the Atris.

6. (D. Agni, M. Pankti, R. Vasuśruta Ātreya, Rcs 10)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.13) prescribe the hymn in the Pankti-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. ŚŚ (X.6.2) prescribes the hymn in the Ājya Śastra on the fifth day of the Samūḍha type of the Daśarātra.

B. KB (XXIII.1) cites the hymn in the above context. The viniyoga is thus based on Śrutipramāṇa.

C. KB (loc. cit.) states that the hymn is appropriate, for it is in Pankti which symbolises cattle, which are a symbol of the fifth day.

(3) A. ĀŚ (X.10.2) prescribes the hymn for the Ājya śastra on the second day of the Aśvamedha.

B. SB (XIII.5.1.8) cites the hymn for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. The hymn refers to horses in many of its verses and is, therefore appropriate in the context.

8. (D. Agni, M. Jagatī, R. Iṣa Ātreya, Rcs 7)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Jagatī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

(2) A. SS (XI.6.8) prescribes the hymn in the Āgnimāruta-śastra to Agni Jātavedas on the third day of the Abhiplava ṣaḍaha.

B. KB (XX.4) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) holds the hymn appropriate in the context, because it has the word 'tvam' in the beginning of every ṛc and as the same end, so the same beginning also symbolises the end and the third day is the end.

(3) A. ŚŚ (XIV.56.4) prescribes the seven ṛcs of the hymn for the cups advanced (camasonnayana) at the Āditya-draught in the midday pressing in the Agniṣṭut Ekaha.

B.C. The viniyoga is based on liṅgapramāṇa, supported by samākhyā-pramāṇa. As every hymn in this Ekāha is to refer to Agni, this hymn is also appropriate in the context, for it praises Agni.

9. (D. Agni, M. Anuṣṭubh (1-4, 6), Paṅkti (5,7), R. Gaya Ātreya, Ṛcs 7)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Anuṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

10. (D. Agni, M. Anuṣṭubh (1-3, 5, 6), Paṅkti (4, 7), R. Gaya Ātreya, Ṛcs 7)

(1) A. ĀŚ (IV.13.7) includes the hymn in the Anuṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

(2) A. ŚŚ (XI.8.1) prescribes the hymn (leaving out the last verse which is in Paṅkti) for the Ājya śastra on the fifth day of the Abhiplava Ṣaḍaha.

B. KB (XXI.3) cites the hymn in the above context and does not mention the leaving out of the last ṛc. The viniyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states that the hymn contains the word 'rāyā' (with wealth) which is a symbol of the fifth day and that it has also an addition in the Paṅkti verse, which also symbolises this day.

(3) A. ŚS (XI.11.7) prescribes the hymn for the Ājya śastra on the third Svarasāman day.

B. KB (XXIV.5) cites the hymn in the above context and the viniyoga is thus based on Śrutipramāṇa.

C. KB (loc. cit.) holds the hymn appropriate in the context for it contains the word 'a' (hither).

11. (D. Agni, M. Jagatī, R. sutambhara Ātreya, Ṛcs 6)

(1) A. ĀŚ (IV.13.7) and ŚS (VI.4.11) prescribe the hymn in the Jagatī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

(2) A. ŚS (XI.7.12) prescribes the hymn to Jātavedas in the Āgnimāruta-śastra on the fourth day of the Abhiplava Ṣaḍaha.

B. KB (XXI.2) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the hymn is appropriate for it contains the word 'ajaniṣṭa' which is a symbol of the fourth day.

12. (D. Agni, M. Triṣṭubh, R. Sutambhara Ātreya, Ṛcs 6)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Triṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

13. (D. Agni, M. Gāyatrī, R. Sutambhara Ātreya, Ṛcs 6)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.1) prescribe the hymn in the Gāyatrī part of the Agni-section of the Prātaranuvāka in the ~~Agnistoma~~ Agniṣṭoma.

B.C. See under I. 1.

(2) A. ŚŚ (X.9.17) prescribes the hymn to Jātavedas in the Āgnimāruta śastra on the seventh day of the Daśarātra.

B. KB (XXVI.X) cites the hymn in the context. The viniyoga is thus founded on Śrutipramāṇa.

C. According to KB (loc. cit.), the word 'vitanvate' in the hymn (ṛc 4) is a symbol of the seventh day and hence the hymn is appropriate.

(3) A. ŚŚ (XIV.52.11) prescribes the hymn in the Ājya Śastra of the Maitrāvaruṇa at the morning-pressing in the Agniṣṭut Ekāha.

B.C. The viniyoga is based on liṅgapramāṇa supported by the Samākhyā-pramāṇa. The hymn is appropriate in the context, for it is addressed to Agni.

14. (D. Agni, M. Gāyatrī, R. Sutambhara Ātreya, Ṛcs 6)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.1) include the hymn in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

15. (D. Agni, M. Triṣṭubh, R. Dharuṇa Āṅgirasa, Ṛcs 5)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Triṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

16. (D. Agni, M. Anuṣṭubh (1-4), Paṅkti (5), R. Puru Ātreya, Ṛcs 5)

(1) A. ŚŚ (XI.11.7) prescribes the hymn for Ājya-śastra on the second svarasāman day.

B. KB (XXIV.5) cites the hymn for the above purpose. The viniyoga has Śrutipramāṇa for its basis.

C. KB (loc. cit.) holds it appropriate in the context for it contains the word 'Bṛhad', which is a symbol of this day. It is interesting to note that V.10 which is prescribed in the Ājya-śastrafor the third day and where KB found 'ā' as the symbol ~~of~~ for the day, also contains the word Bṛhat' (ṛc 4)

17. (D. Agni, M. Anuṣṭubh, (1-4), Paṅkti (5), Puru Ātreya, Ṛcs 5)

(1) A. ŚŚ (XI.11.7) prescribes the hymn for the Ājya śastra on the first Svarasāman day.

B. KB (XXIV.5) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the hymn is appropriate in the, context, for it contains the word 'ā' (beginning of ṛc 1). It is to be noted that this hymn also contains the word 'Bṛhat' (ṛc 3).

20-23. (D. Agni, M. Anuṣṭubh (1-3), Paṅkti (4), R. Prayasvant Śaśa (21), Viśvasāman (22) Dyumna (23), Ṛcs 4 each)

(1) A. ĀŚ (IV.13.7) prescribes the hymns in the Anuṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma. It is to be noted that the last ṛcs of 16, 17, 18 hymns was left out in the context (See ch.V) for it is in Paṅkti; then , why the last ṛc has been retained here?

B. C. See under I. 1

24. (D. Agni, M. Dvipadā Virāj, R. Gaupāyanas)

(1) A. ĀŚ (II.19.36) prescribes this hymn to be muttered by the officiating priests while going towards the Āhavanīya in the Mahāpitṛyajña.

B.C. ŚB (II.3.4.31) cites the hymn to be recited while approaching respectfully towards the Āhavanīya. The viniyoga is thus based on Śrutipramāṇa and the hymn is appropriate in the context, for it praises and prays to Agni.

25. (D. Agni, M. Anuṣṭubh, R. Vasūyu Ātreya, Ṛcs 9)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Anuṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.(1)

26. (D. Agni, M. Gāyatrī, R. Vasūyu Ātreya, Ṛcs 9)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Gāyatrī-part of the Agni-section of the Prātaranuvāk in the Agniṣṭoma.

B.C. See under I. 1.

29. (D. Indra, Marutvant, M. Triṣṭubh, R. Gaurivīti Śaktya, Ṛcs 15)

(1) A. ĀŚ (VII.7.1) and ŚŚ (X.4.8) prescribe the hymn for the Marutvatīya śastra on the third day of the Abhiplava ṣaḍaha and the Daśarātra respectively.

B. AB (XXI.1) and KB (XXII.4) cite the hymn in the context. The viniyoga is thus based on Śrutipramāṇa.

C. AB (loc. cit.) and KB (loc.cit.) hold the hymn appropriate in the context as it has the word 'tri' which is a symbol of the third day. Indra is lauded with the Maruts and hence the hymn is appropriate for the Marutvatīya Śastra.

(2) A. ŚŚ (X.11.6) prescribes the hymn in the Marutvatīya śastra on the ninth day of the Daśarātra.

B. KB (XXVI.16) cites the hymn in the context. The viniyoga is based on Śrutipramāṇa.

C. Same as under (1) above.

(3) A. SS (XIV. 27.12) prescribes the hymn for the Marutvatiya-sastra in the usanas-stoma Ekaha, which was beheld by Usanas Kavya.

B.C. The hymn contains the word 'usana' which is the lingapramana for the viniyoga and it is appropriate in the context for it is addressed to Indra Marutvant.

(4) A. SS (XVI.21.19) prescribes the hymn for the Marutvatiya sastra on the second day of the Tryaha (three-day) Somayaga.

B.C. In this Ahina Somayaga the Marutvatiya sastras of the second and third days in the Prsthya Sadaha are transposed, the one for the second day being used on the third day and the one for the third day being used for the second day in this Somayaga.

50. (D. Indra, Marutvant, M. Tristubh, R. Babhru Atreya, Rcs 15)

(1) A. AS (IX.7.32) prescribes the hymn for the Marutvatiya sastra in the Tivra-soma-Ekaha.

B.C. 'tivra indram amamanduh sutasah' is the linga for this viniyoga Thus the viniyoga is based on lingapramana, supported by Samakhya-pramana and the hymn is appropriate in the context for the same reason.

51. (D. Indra, Marutvant, M. Tristubh, R. Avasyu Atreya, Rcs 15)

(1) A. SS (X.11.6) prescribes the hymn in the Marutvatiya sastra on the ninth day of the Dasaratra.

B. KB (XXVI.16) cites the hymn in the above context. The viniyoga is based on Srutipramana.

C. According to KB (loc. cit.) the hymn is appropriate in the context, for it contains the word 'asthat' (rc 1) which is a symbol of the ninth day. KB further explains that the ninth day is the end and one has no where

to go after reaching the end, so he stands. Thus 'stand' is a symbol of the ninth day. Indra Marutvant is lauded in the Sūkta '('Viśve te atra marutah sakhāyah rc 10). Hence it is appropriate for the Marutvatīya śastra.

41. (D. Viśvedevas, M. Tristubh, (1-15, 18, 19) Ati Jagatī (16, 17), Ekapada Viraj (20), R Atri Bhauma, Rcs 20)

(1) A. ŚŚ (X.6.18) prescribes the hymn in the Vaiśvadeva-śastra on the fifth day of the Daśarātra.

B. KB (XXIII.3) cites the hymn in the above context. The viniyoga is based on Śrutipramāna.

C. According to KB (loc. cit.) the hymn is appropriate in the context for it contains the word 'Paśu' which is a symbol of the fifth day.

42. (D. The Viśvedevas, M. Tristubh (1-16, 18), Ekapadā Virāj (18), R. Atri Bhauma, Rcs 18)

(1) A. ŚŚ (X.6.18) prescribes this hymn optionally (to replace the hymn V.41) in the Vaiśvadeva-śastra on the fifth day of the Daśarātra.

B.C. KB (XXII.3) citing V.41, in the context does not mention this option, nor is this viniyoga found elsewhere. The viniyoga is based on liṅgapramāna.

44. (D. The viśvedevas, M. Jagatī (1-13), Tristubh (14, 15), R. Avatsāra Kasyapa, Rcs 15)

(1) A. ŚŚ (XI.12.13) prescribes the hymn in the Vaiśvadeva-śastra on the second Svarasāman day.

B. KB (XXIV.9) cites the hymn in the same context. The viniyoga is based on Śrutipramāna.

C. The hymn is addressed to the Viśvedevas and the first rc also contains the word 'Svarvidam ' which makes the hymn appropriate for the Svarasāman day.

<u>46.</u> (D. The viśvedevas, M. Jagatī (1, 3-7), Tristubh (2, 8), R. Pratikṣatra Ātreya, Ṛcs 8)

(1) A. ŚŚ (X.2.7) prescribes the hymn in the <u>Vaiśvadeva-śastra</u> on the <u>first day</u> of the <u>Daśarātra</u>.

B. KB (XXII.1) cites the hymn in the above context. The <u>viniyoga</u> is based on <u>Śrutipramāṇa</u>.

C. According to KB (loc. cit.) the hymn is appropriate for the first day as it contains the word '<u>ayuji</u>' (yoked) in ṛc 1, which is a symbol of the first day.

<u>48.</u> (D. The Viśvedevas, M. Jagatī, R. Pratibhānu Ātreya, Ṛcs 5)

(1) A. ĀŚ (VII.7.7) prescribes the hymn in the <u>Vaiśvadeva-śastra</u> on the <u>fifth day</u> of the <u>Abhiplava Ṣaḍaha</u>.

B.C. According to AB (XXII.1) a hymn in Jagatī is suitable for the fifth day. This hymn is addressed to the <u>Viśvedevas</u> and hence its <u>viniyoga</u> in the context stands on <u>liṅgapramāṇa</u> and the hymn is appropriate in the context.

<u>54.</u> (D. The Maruts, M. Jagatī (1-13, 15), Triṣṭubh (14), R. Śyāvāśva Ātreya, Ṛcs 15)

(1) A. ŚŚ (X.2.9) prescribes the hymn to the <u>Maruts</u> in the <u>Āgnimāruta-śastra</u> on the <u>first day</u> of the <u>Daśarātra</u>.

B. KB (XXII.1) cites the hymn in the above context and the <u>viniyoga</u> is thus based on <u>Śrutipramāṇa</u>.

C. According to KB (loc. cit.), the hymn is appropriate in the context for it contains the symbol of the first day in '<u>pra</u>' in the very beginning of the hymn.

<u>55.</u> (D. The Maruts, M. Jagatī (1-9), Triṣṭubh (10), R. Śyāvāśva Ātreya, Ṛcs 10)

(1) A. ŚŚ (X.6.15) prescribes the hymn to the Maruts in the Āgnimāruta

śastra on the sixth day of the Daśarātra.

B. KB (XXIII.8) cites the hymn in the above context and the viniyoga is thus based on Śrutipramāna.

C. According to KB (loc. cit.) the hymn is appropriate in the context for its rcs have the same ending viz. śubhaṁ yatāmanu rathā avrtsata',
which is a symbol of the day.

57. (D. The Maruts, M. Jagatī (1-6), Triṣṭubh (7, 8), R. Śyāvāśva Ātreya, Rcs 8)

(1) A. ŚŚ (X.6.20) prescribes the hymn to the Maruts in the Āgnimāruta-śastra on the fifth day of the Samūdha type of the Daśarātra.

B. KB (XXIII.5) cites the hymn for the same purpose on the fifth day of the Prsthya ṣaḍaha. Thus the viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the hymn is appropriate in the context for it contains the word 'Svaśvaḥ' (rc 2), which is a symbol of the fifth day.

(2) A. ŚŚ (XI.6.8) prescribes the hymn to the Maruts in the Āgnimāruta śastra on the third day of the Abhiplava Ṣaḍaha.

B. KB (XX.4) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the hymn is appropriate in the context for it contains the word 'divaḥ' (rc 1) which is a symbol of this day.

59. (D. The Maruts, M. Jagatī (1-7), Triṣṭubh (8), R. Śyāvāśva Ātreya, Rcs 8)

(1) A. ŚŚ (XI.8.7) prescribes the hymn to the Maruts in the Āgnimāruta śastra on the fifth day of the Abhiplava ṣaḍaha.

B. KB (XXI.5) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the hymn is appropriate to the context for it contains the word 'gavam' (re 3) which is a symbol of the fifth day.

61. (D. The Maruts, (also a Dānastuti of Purumīdha), M. Gāyatrī (1-4 , 6-8, 10-19), Anuṣṭubh (5), Sato Bṛhatī (9), R. Śyāvāśva Ātreya, Ṛcs 19)

(1) A. ŚŚ (XVI.11.9) prescribes the hymn to be recited amongst the Narāśaṃsas in the Puruṣamedha.

B.C. The hymn is a Dānastuti and hence the viniyoga is based on liṅgapramāṇa and is appropriate to the context.

68. (D. Mitra and Varuṇa, M. Gāyatrī, R. Yajata Ātreya, Ṛcs 5)

(1) A. ĀŚ (V.10-28) and ŚŚ (VIII.11.3) prescribe the hymn in the śastra of the Maitrāvaruṇa at the morning-pressing in the Agniṣṭoma.

B.C. AB (VI.4) states that the Maitrāvaruṇa recites for Mitra and Varuṇa at the morning-pressing and AB (XXVIII.1) states 'gāyatraṃ vai prātaḥ savanaṃ' Thus the viniyoga of this hymn in the context is based on liṅgapramāṇa and the hymn is appropriate, for it satisfies both the requirements laid down by AB (loc. cit.).

71. (D. Mitra and Varuṇa, M. Gāyatrī, R. Bahuvṛkta Ātreya, Ṛcs 3)

(1) A. The hymn is a triplet, ĀĀ (V.10.29) and ŚŚ (VII.11.2) prescribe the trca as the anurūpa in the śastra of the Maitrāvaruṇa at the morning-pressing in the Agniṣṭoma.

B.C. GB (II.3.13) cites the trca for the same purpose. The viniyoga is based on Śrutipramāṇa and the hymn is appropriate in the context for it fully tallies with the Stotriya-trca in metre, deity, contents etc.

72. (D. Mitra and Varuna, M. Gāyatrī, R. Bahuvrkta Ātreya, Rcs 3)

(1) A. ĀŚ (VII.10.5) and ŚS (X.4.5) prescribe the hymn, which is a trca, in the Prauga-śastra on the third day of the Daśarātra.

B. AB (XXI.1) cites the trca in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the trca is appropriate to the third day, for it has the same endings (viz. ni Barhiṣi sadatam somapītaye).

74. (D. The Aśvins, M. Anuṣṭubh, R. Paura Ātreya, Rcs 10 each)

(1) A. ĀŚ (IV.15.2) and ŚŚ (VI.6.4) prescribe these two hymns in the Anuṣṭubh-part of the Aśvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.(1)

75. (D. The Aśvins, M. Pankti, R. Avasyu Ātreya, Rcs 9)

(1) A. ĀŚ (IV.15.2) and ŚŚ (VI.6.14) prescribe the hymn in the Pankti-part of the Aśvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

76. (D. The Aśvins, M. Triṣṭubh, R. Atri Bhauma, Rcs 5)

(1) A. ĀŚ (IV.15.2) and ŚŚ (VI.6.5) prescribe the hymn in the Triṣṭubh-part of the Aśvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

(2) A. ĀŚ (IV.6.3) and ŚŚ (V.9.23) prescribe the hymn in the Purva Paṭala of the Pravargyābhiṣṭava in the Agniṣṭoma.

B. AB (IV.4) and KB (VIII.6) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. As AB (loc. cit.) remarks the Sūkta is appropriate to the context for it contains the words 'Pipivāṁsam aśvina gharmamaccha' (O Aśvins, to the swelling cauldron).

(3) A. ĀŚ (IX.11.14) and ŚŚ (XV.8.14) prescribe the hymn for the Hotr in the extra uktha-śastra in the Āptoryāman.

B.C. AB (XIV.3) and KB (XXX.11) take a very brief notice of the Āptoryāman and do not mention the deities of the extra uktha-śastra. KB (loc. cit.) in the context refers to the Aśvina-cup, which implies that there is a śastra for the Aśvins. The viniyoga is thus based on liṅgapramāṇa.

77. (D. The Aśvins, M. Triṣṭubh, R. Atri Bhauma, Rcs 5)

(1) A. ĀŚ (IV.15.2) and ŚŚ (VI.6.5) prescribe the hymn in the Tristubh-part of the Aśvina-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. ĀŚ (IX.11.15) prescribes the hymn for the Maitrāvaruna at the extra uktha in the Āptoryāman.

B.C. Same as under 76 (3) above.

79. (D. Usas, M. Paṅkti, R. Satyaśravas Ātreya, Rcs 10)

(1) A. ĀŚ (IV.14.2) and ŚŚ (VI.5.14) prescribe the hymn in the Paṅkti-part of the usas-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

80. (D. Usas, M. Triṣṭubh, R. Satyaśravas Ātreya, Rcs 6)

(1) A. ĀŚ (IV.14.2) prescribes the hymn in the Triṣṭubh-part of the Usas-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

81. (D. Savitr, M. Jagatī, R. Śyāvāśva Ātreya, Rcs 5)

(1) A. ĀŚ (VII.5.23) and ŚŚ (X.2.7) prescribe the hymn to Savitr in the Vaiśvadeva śastra on the first day of the Sadahas. ~~and the Daśarātra respectively~~

B. AB (XX.2) and KB (XX.2) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the hymn suits the context, for it contains the word 'yuñjate' which is a symbol of the first day.

85. (D. Parjanya, M. Triṣṭubh (1, 5-8, 10), Jagatī (2-4), Anuṣṭubh (9), R. Atri Bhauma, Rcs 10)

(1) A. ĀŚ (II.13.9) prescribes the hymn in paying reverences to the Quarters in the Kārīryeṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa. As the Kārīryeṣṭi is for rain, the hymn addressed to Parjanya is appropriate to it.

87. (D. The Maruts, M. Atijagatī, R. Evayāmarut Ātreya, Rcs 9)

(1) A. ĀŚ (VIII.4.12) and ŚŚ (XII.9.7) prescribe the hymn in the śastra of the Acchāvāka at the third pressing on the sixth day of the Daśarātra. The hymn is designated as the Evayāmarut hymn .

B. AB (XXII.10) and KB (XXV.13) cite the hymn in the context on the sixth day and the Viśvajit respectively. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) states that motion is produced by means of the Evayāmarut hymn and when motion has been produced by this hymn everything moves. This is the importance of the hymn.

It is to be noted that Viṣṇu instead of Indra is associated with the Maruts in this hymn.

Maṇḍala VI

1. (D. Agni, M. Triṣṭubh, R. Bharadvāja Bārhaspatya, Rcs 13)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Triṣṭubh-part of the Agni-section of the Prātaranuvāk in the Agniṣṭoma.

B.C. See under I. 1.

(2) A. ĀŚ (III.6.1) and ŚŚ (V.19.13) prescribe the hymn to be recited by the Hotr while the parts of the sacrificial animal are being cut off for Manotā at the Agnisomiya-Paśuyāga in the Agnistoma.

B. AB (VI.10) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa. KB (X.6) simply states that the Hotr recites the Manotā hymn.

C. AB (loc. cit.) and KB (loc. cit.) explain that there are thre Manotas of the Gods Agni, speech and cow. Their minds are woven in them. But in Agni all the Manotas unite and hence a hymn to Agni only suffices for the oblation being cut off for Manota. The hymn opens with the words 'tvam hyagne prathamo manota' and hence is suitable in the context.

2. (D. Agni, M. Anustubh (1-10) Śakvarī (11), R. Bharadvāja Bārhaspatya, Rcs 11)

(1) A. ĀŚ (X.2.5) prescribes the hymn for the Ājya śastra on the second day in the Dvirātra of the Angirasas.

B. KB (XX.3) cites the hymn for the Ājya Śastra on the second day. Hence the Viniyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states that Anustubh is the metre of the second day and that is why this hymn is chosen for that day.

(2) A. ĀŚ (IV.13.7) prescribes the hymn in the Anustubh part of the Agni-section of the Prātaranuvāka in the Agnistoma. ŚŚ omits the last two verses.

B.C. See under I. 1.

3. (D. Agni, M. Tristubh, R. Bharadvāja Bārhaspatya, Rcs 8)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. ŚS (XIV.53.7) prescribes the hymn in the Marutvatīya śastra in the Agnistut Ekāha.

B.C. The viniyoga is based on liṅgapramāṇa, as the hymn besides containing the name of Agni also has a reference to the Maruts in the last verses ---- śardhovā yo marutām tatakṣa.

As everything in this Ekāha is connected with Agni, this hymn is also appropriate in the context for it mentions Agni as the creator of the power of the Maruts.

4. (D. Agni, M. Triṣṭubh, R. Bharadvāja Bārhaspatya, Rcs 8)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Triṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. Same as under I. 1.

(2) A. ŚS (XIV.54.4) prescribes the hymn in the Niṣkevalya śastra in the Agnistut Ekāha.

B. The viniyoga is based on liṅgapramāṇa supported by the Samākhyā-pramāṇa.

C. Agni is praised and described as equal to Dyaus, Sūrya, Vāyu and Indra in certain attributes. The hymn suits the context.

5-6. (D. Agni, M. Triṣṭubh, R. Bharadvāja Bārhaspatya, Rcs 7 each

(1) A.B.C. Same as under 4 (1) above.

7. (D. Agni Vaiśvanara, M. Triṣṭubh (1-5), Jagatī (6, 7), R. Bharadvāja Bārhaspatya, Rcs 7)

(1) A. ŚS (X.6.20) prescribes the hymn to Vaiśvānara in the Āgnimāruta-śastra on the fifth day in a samūha type of the Daśarātra.

B. KB (XXII.3) cites the hymn in the context of the fifth day in the Prsthya sadaha. The viniyoga is based on Srutipramana.

C. The hymn is addressed to Agni Vaisvanara and hence is appropriate to the context.

8. (D. Agni Vaisvanara, M. Jagati (1-6), Tristubh (7), R. Bharadvaja Barhaspatya, Rcs 7)

(1) A. AS (VII.4.13 and VII.7.8) prescribe the hymn to Agni Vaisvanara in the Agnimaruta sastra on the caturvimsa day and on the fifth day of the Sadahas respectively.

B. AB (XX.4) cites the hymn in the Agnimaruta sastra on the second day of the Prsthya sadaha. The fifth day is also a repetition of the second day (AB XXII.1). The viniyoga is thus based on Srutipramana.

C. According to AB (loc. cit.), the hymn is appropriate in the context for it contains the word 'vrsnah' (rc 1) which is a symbol of the second day.

(2) A. SS (X.3.15) prescribes the hymn in the Agnimaruta-sastra on the second day of the Dasaratra.

B. KB (XX.3) cites the hymn in the above context. The viniyoga is based on Srutipramana.

C. According to KB (loc. cit.) the hymn is appropriate, for it contains the word 'Vrsnah' which is a symbol of the second day.

9. (D. Agni, M. Tristubh, R. Bharadvaja Barhaspatya, Rcs 7)

(1) A. AS (VIII.8.9) and SS (X.8.15) prescribe the hymn in the Agnimaruta sastra on the sixth day of the Dasaratra.

B. AB (XXII.10) and KB (XXIII.8) cite the hymn in the above context. The viniyoga is based on Srutipramana.

C. According to AB and KB, the hymn is appropriate for the word 'ahah' is repeated and repetition is the symbol of the sixth day.

10-13. (D. Agni, M. Tristubh, R. Bharadvāja Bārhaspatya, Rcs 7(in 10) and 6 each in the rest)

(1) A. ĀS (IV.13.7) prescribes the hymns in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1. (1)

14. (D. Agni, M. Anustubh (1-5), Śakvarī (6), R. Bharadvāja Bārhaspatya, Rcs 6)

(1) A. ĀS (IV.13.7) prescribes the hymn in the Anustubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. ĀS (X.2.18) prescribe the hymn for the Ājya śastra on the third day of the Caturvīra Ahīna Somayāga named as Caturvīra of Atri.

B.C. The viniyoga is based on lingapramāna. There is repetition of the word 'Agni' in (rc 2) and of tarema (rc 5) in the hymn. According to AB (XXI.1) repetition is a symbol of the third day. The hymn is, therefore appropriate to the context.

17. (D. Indra, M. Tristubh, R. Bharadvāja Bārhaspatya, Rcs 15)

(1) A. ĀS (VIII.5.4, VIII.7.22 and IX.8.6) prescribe the hymn for the Marutvatīya-śastra in the Abhijit on the eight day of the Samūdha type of the Daśarātra and in the Suryastut Ekāha respectively.

ŚS (XI.10.10, XIV.11.8 and XIV.23.5) prescribe the hymn for the Marutvatīya-śastra in the Abhijit in the Pratyavarohanīya Ekāha and in the Rsabha Ekāha respectively

B. AB (XXII.3), KB (XXIV.2) and AA (II.2.2.6 and V.1.1.8) cite the hymn for the Marutvatiya-sastra on the eight day of the Dasaratra in the Abhijit and in the Mahavrata respectively. The viniyoga is thus based on Srutipramana; for the Ekahas, however, it is based on lingapramana.

C. As the Maruts are mentioned together with Indra in the hymn (rc 11), it is appropriate for the Marutvatiya sastra.

18. (D. Indra, M. Tristubh, R. Bharadvaja Barhaspatya, Rcs 15)

(1). A. AS (VIII.5.4) and SS (XI.10.10) prescribes the hymn for the Niskevalya sastra in the Abhijit. SS (X.9.13) prescribes the hymn for the Niskevalya-sastra on the seventh day of the Dasaratra.

B. KB (XXIV.2 and XXVI.9) cite the hymn in the above two contexts. AA (V.2.2.6) cites the hymn in the Niskevalya-sastra in the Mahavrata. The viniyoga is thus based on Srutipramana.

C. The hymn extols the mighty deeds of Indra without mentioning any other deity and hence is appropriate for the Niskevalya sastra.

19. (D. Indra Marutvant, M. Tristubh, R. Bharadvaja Barhaspatya, Rcs 13)

(1) A. AS (VIII.7.22) and SS (X.10.5) prescribe the hymn in the Marutvatiya-sastra on the eight-day of the Dasaratra.

B. AB (XXIII.3) and KB (XXVI.12) cite the hymn in the above context and thus provide Srutipramana for the viniyoga.

C. According to AB and KB (loc. cit.) the hymn is appropriate as it contains the word 'Mahan' which is a symbol of the eighth day.

The hymn lauds the mighty deeds of Indra together with the Maruts. Indra is expressly designated 'Marutvan' in rc 11. Hence the hymn is appropriate for the Marutvatiya-sastra.

(2) A. ŚS (XI.9.4) prescribes the hymn for the Marutvatīya śastra on the sixth day of the Abhiplava Ṣaḍaha.

B. KB (XXI.4) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. Same as under (1) above.

(3) A. ĀŚ (VI.7.6) prescribes the hymn to be recited at the midday-pressing in the extra-śastra occassioned by the excess of Soma (Somatireke).

B.C. The viniyoga is based on liṅgapramāṇa. The midday-pressing is mainly for Indra and therefore, the hymn is appropriate in the context.

20. (D. Indra, M. Triṣṭubh (1-6, 8-13) Virāj (7), R. Bharadvaja Barhaspatya, Ṛcs 13)

(1) A. ŚS (X.11.7) prescribes the hymn in the Niṣkevalya Śastra on the ninth day of the Daśarātra.

B. KB (XXVI.16) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states that the word 'dyauh' occuring in the beginning of the hymn is a symbol of the yonder world and therefore the hymn is appropriate for the ninth day, for the yonder world is the end and the ninth day also is the end.

(2) A. ŚS (XI.14.5) prescribes the hymn for the Niṣkevalya śastra on the viṣuvant day in case the Bṛhat is performed on its own yoni.

B. KB (XXV.6) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the hymn is appropriate for it contains the word 'Sūrya' in 'indrah kutsāya sūryasya sātau' (ṛc 5), which is a symbol of this day.

(3) A. ĀŚ (VIII.4.10) and ŚŚ (XII.6.14) prescribe the hymn to be recited by the Acchāvāka after the opening verses of his Śastra at the midday pressing on the sixth day of the Ṣaḍahas.

B.C. AB (XXX.4) in the context simply says to the purpose that the Acchāvāka is to recite a hymn to Indra which has a reference to Viṣṇu (Viṣṇu-nyūṅkha). The hymn has a reference to Viṣṇu in 'Viṣṇunā sacānaḥ' (ṛc 2). Thus the viniyoga is based on liṅgapramāṇa, supported by Śrutipramāṇa and hence is appropriate.

(4) A. ĀŚ (IX.9.35) prescribes the hymn for the Niṣkevalya śastra in the 'utkrānti' Ekāha for Indra and Viṣṇu.

B.C. The viniyoga is based on liṅgapramāṇa for the hymn is addressed to Indra and has a reference to Viṣṇu also and hence is appropriate.

21. (D. Indra (with Viśvedevas in 9), M. Triṣṭubh, R. Bharadvāja Bārhaspatya, Ṛcs 12)

(1) A. ĀŚ (VIII.7.23) and ŚŚ (X.10.5) prescribe the hymn in the Marutvatīya-śastra on the third chandoma day (i.e. the ninth day) and on the eighth day respectively.

B. AB (XXIV.1) and KB (XXVI.12) cite the hymn in the above context. Thus both viniyogas are based on Śrutipramāṇa.

C. According to AB (loc. cit.) the hymn is appropriate for the ninth day for it contains the word 'sthā' in 'ratheṣṭhā' (ṛc 1) which is a symbol of the ninth day. KB (loc. cit.) on the other hand, finds it appropriate for the middle chandoma day (i.e. the eighth day) for it contains the word 'vīra' which is synonymous to 'mahat' and this word is a symbol of the middle chandoma day.

The hymn extols the deeds of Indra together with the Maruts (ṛc 9) and hence it is appropriate for the Marutvatīya-śastra.

(2) A. ŚS (XI.4.1) prescribes the hymn for the Marutvatīya śastra on the second day of the Abhiplava Sadaha.

B. KB (XX.3) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) here finds the hymn appropriate for it contains the word 'ut'.

(3) A. ĀŚ (IX.7.29) and ŚS (XIV.50.2) prescribe the hymn for the Marutvatīya-śastra in the upahavya Ekāha.

B. AB (XXXV.2) refers to The incident for the atonement of which this Ekāha was devised, but does not mention this Ekāha. The viniyoga seems to be based on liṅgapramāṇa, for the hymn contains the words 'havyam vīra havyā havanti' which is a symbol of the Samākhyā 'upahavya'.

C. The hymn is appropriate for the Marutvatīya śastra fo it lauds Indra with the Maruts (rc 9).

(4) A. ĀŚ (IX.7.35) and ŚS (XIV.71.3) prescribe the hymn for the Marutvatīya śastra in the utkrānti Ekāha which is meant for Indra and Viṣnu.

B.C. This hymn mentions Viṣṇu with Indra (rc 9). Hence the viniyoga is based on liṅgapramāṇa and the hymn is appropriate.

(5) A. ŚS (XIV.60.2) prescribes the hymn for the Marutvatīya śastra in the Vaiśvadevastut Ekāha.

B.C. The hymn lauds the Viśvedevas in rc 9. The viniyoga is based on liṅgapramāṇa supported my the Samākhyā-pramāṇa.

22. (D. Indra, M. Triṣṭubh, R. Bharadvāja Barhaspatya, Rcs 11)

(1) A. ĀŚ (VII.5.20) prescribes the hymn as the Sampāta sūkta in the Śastra of the Brāhmaṇāccham̐sin, which replaces the Ahīna Sūktas on the first day of the Abhiplava ṣadaha and the Daśarātra.

B.C. AB (XXIX.3) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa and the hymn is said to be appropriate for it is seen by Bharadvāja.

(2) A. ŚŚ (XI.14.6) and (XII.4.11) prescribes the hymn for the Śastra of the Brāhmaṇācchaṁsin on the Viṣuvant and the Daśarātra respectively.

B. KB (XXV.5) cites the hymn for the above purpose in the context of the Viṣuvant. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the hymn is appropriate for it contains the word 'to shine' in 'divyāni dīpayontarikṣā'.

(3) A. ĀŚ (IX.7.29) and ŚŚ (XIV.50.2) prescribe the hymn for the Niṣkevalya śastra in the Upahavya Ekāha.

B. The hymn contains the word 'havyah' in the first pāda of the first rc. The viniyoga is based on this liṅgapramāṇa supported by the Samākhyā-pramāṇa.

C. The hymn extols Indra alone without praising any other divinity and hence is appropriate to the Niṣkevalya-śastra.

23. (D. Indra, M. Tristubh, R. Bharadvāja Bārhaspatya, Rcs 10)

(1) A. ĀŚ (VIII.6.13) and ŚŚ (XI.5.2) prescribe the hymn in the Niṣkevalya śastra on the viṣuvant day and on the second day of the Abhiplava Ṣaḍaha respectively.

B. AB (XVIII.8) states in the context of the Viṣuvant 'etad ukthānāṁ uktham'. This hymn contains the words 'Śasyamāna ukthe' (rc 1), 'Śaṁsad ukthe' (rc 5), Therefore the viniyoga given by ĀŚ (loc. cit.) may be taken as based on liṅgapramāṇa.

KB (XX.3) cites the hymn in the context shown by ŚŚ (loc. cit.) The viniyoga given by SS (loc. cit.) is based on Śrutipramāna. AĀ (V.2.2.6) includes the hymn in the Niṣkevalya śastra in the Mahāvrata.

B. The hymn is suitable for the Niṣkevalya śastra as it lauds Indra alone.

24. (D. Indra, M. Triṣṭubh, R. Bharadvāja Bārhaspatya, Rcs 10)

(1) A. ĀŚ (VIII.6.13) prescribes the hymn in the Niṣkevalya-śastra on the Visuvant day.

B.C. Same as under 23. (1) above.

(2) A. ŚŚ (XIV.60.2) prescribes the hymn for the Niṣkevalya śastra in the Vaiśvadevastut Ekāha.

B. The viniyoga is based on liṅgapramāṇa as the fifth rc of the hymn invokes Viśvedevas (Mitra, Varuṇa, and Pūṣan besides Indra).

C. The hymn, though mentioning other deities, praises the exploits of Indra alone and hence is appropriate.

25. (D. Indra, M. Triṣṭubh, R. Bharadvāja Bārhaspatya, Rcs 9)

(1) A. ĀŚ (VII.6.4) and ŚŚ (X.3.9) prescribe the hymn for the Niṣkevalya śastra on the second day of the Saḍahas and the Daśarātra respectively.

B. AB (XX.4) and KB (XXII.2) cite the hymn for the same purpose a in the context of the second day of the Pṛsthya Saḍaha. The viniyoga is based on Śrutipramāṇa.

C. Both AB and KB (loc. cit.) find the symbol of the same second day in the word 'vṛtrahatya' occuring in rc 1 of the hymn. The hymn speaks of the mighty deeds of Indra alone and hence is appropriate for the Niṣkevalya śastra.

30. (D. Indra, M. Tristubh, R. Bharadvāja Bārhaspatya, Ṛcs 5)

(1) A. ĀŚ (V.16.2) and ŚŚ (VIII.24.4) prescribe the hymn in the śastra of the Acchāvāka at the Midday-pressing in the Agniṣṭoma.

B.C. GB (II.4.3) cites the hymn for the same purpose. The viniyoga is based on Śrutipramāṇa. The hymn is appropriate in the context, for it lauds the might of Indra.

31. (D. Indra, M. Tristubh (1-3, 5), Śakvarī (4), R. Suhotra Bhāradvāja Ṛcs 5)

(1) A. ĀŚ (VIII.1.17) and ŚŚ (X.6.16) prescribe the hymn in the Niṣkevalya-śastra on the sixth day of the Pṛṣṭhya ṣaḍaha and on the fifth day of the Daśarātra respectively

B. AB (XXII.8) and KB (XXIII.8) cite the hymn in the context given by AS and ŚŚ (loc. cit.) respectively. The viniyoga is thus based on Śrutipramāṇa.

C. AB (loc. cit.) holds the hymn suitable for the sixth day because it contains the word 'stand' in 'ratham ā tiṣṭha' (ṛc 5), while KB (loc. cit.) states, that it is appropriate for the fifth day, for it contains the word 'rayi' (wealth) in 'rayipate rayīnām((ṛc .1).

(2) A. ĀŚ (VIII.7.11) and ŚŚ (XIII.615) designate the hymn as Sāmasūkta and prescribe it in the Śastra of the Acchāvaka at the midday-pressing in the Viśvajit and in the śastra of the Maitrāvaruṇa in the Viśvajit respectively

B.C. The viniyoga is based on liṅgapramāṇa and the hymn is appropriate to the context, for the midday-pressing is mainly for Indra.

(3) A. ŚŚ (XI.14.27) prescribes the hymn in the Niskevalya śastra in the Visuvant day.

B. KB (XXV.8) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states that the hymn is appropriate to the context for it contains the word 'Sūrya' (ṛc 3) which is a symbol of this day.

(4) AĀ (V.2.2.6) prescribe this hymn as well as the following 7 hymns (i.e. hymns 31 to 38) in the Niṣkevalya Śastra in the Mahāvrata.

32. (D. Indra, M. Triṣṭubh, R. Suhotra Bhāradvāja, Ṛcs 5)

(1) A. ĀŚ (VIII.7.23) and ŚŚ (X.10.6) prescribe the hymn in the Niṣkevalya śastra on the second chandoma day of the Daśarātra.

B. AB (XXIII.4) and KB (XXVI.12) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. Both AB and KB (loc. cit.), hold the hymn appropriate in the context for it contains the word 'mahat' in 'mahe vīrāya' (ṛc 1), which is a symbol of the eighth day.

(2) A. ŚŚ (XII.5.5) prescribes the hymn for the Śastra of the Acchāvāka on the second day of the Daśarātra.

B.C. Same as under (1) above.

33. (D. Indra, M. Triṣṭubh, R. Sunahotra Bhāradvāja, Ṛcs 5)

(1) A. ŚŚ (XII.5.7) prescribes the hymn for the Śastra of the Acchāvāka at the midday-pressing on the third day of the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa. The midday-pressing is mainly for Indra. There is also repetition in 'nṛṇām nṛtama' (ṛc 3), which is a symbol of the third day.

34. (D. Indra, M. Triṣṭubh, R. Śunahotra Bhāradvāja, Ṛcs 5)

(1) A. ĀŚ (VIII.7.24) prescribes the hymn in the Niṣkevalya śastra at the third chandoma day.

B. AB (XXIV.2) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the hymn is appropriate in the context for it contains the word 'jagmuḥ' which is a symbol of this day.

(2) A. ŚŚ (XI.11.12) prescribes the hymn in the Niṣkevalya Śastra on the third Svarasāman day.

B. KB (XXIV.8) cites the hymn for the above purpose. The viniyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states that the hymn is appropriate to the context for it contains the word 'jagmuh' which is a symbol of the end and this day is the end.

(3) A. ŚŚ (XII.5.10) prescribes the hymn in the śastra of the Acchāvāka in the midday-pressing on the fourth day of the Daśarātra

B.C. The viniyoga is based on liṅgapramāṇa. Besides, being addressed to Indra, the hymn has the symbol of the fourth day in 'sam' (ṛc 1).

35. (D. Indra, M. Triṣṭubh, R. Nara Bhāradvāja, Ṛcs 5)

(1) A. ĀŚ (VIII.7.24) prescribes the hymn in the Niṣkevalya-śastra on the third chandoma day.

B.C. Same as under 34. (1) above.

(2) A. ŚŚ (XII.5.15) prescribes the hymn in the śastra of the Acchāvāka on the fifth day of the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa and it contains the symbol of the fifth day in the word 'raya' (ṛc 1).

36. (D. Indra, M. Triṣṭubh, R. Nara Bhāradvāja, Ṛcs 5)

(1) A. ĀŚ (VII.12.16) prescribes the hymn in the Niṣkevalya.- śastra on the fifth day of the Pṛṣṭhya ṣaḍaha.

B. AB (XXII.3) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the hymn is appropriate to the context, for it contains the word 'madāsah' which is a symbol of the fifth day.

(2) A. ĀŚ (VIII.7.11) prescribes the hymn as a Sāmasūkta in the śastra of the Maitrāvaruṇa at the midday-pressing in the Viśvajit.

B.C. The viniyoga is based on liṅgapramāṇa. The midday-pressing is for Indra and therefore, the hymn is appropriate to the context.

37. (D. Indra, M. Triṣṭubh, R. Bharadvāja Bārhaspatya, Ṛcs 5)

(1) A. ŚŚ (XI.11.12) prescribes the hymn in the Niṣkevalya śastra on the first Svarasāman day.

B. KB (XXIV.6) cites the hymn for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.), the hymn is appropriate to the context, for it contains the word 'arvāk' (ṛc 1), which is a symbol of the first day.

38. (D. Indra, M. Triṣṭubh, R. Bharadvāja Bārhaspatya, Ṛcs 5)

(1) A. ŚŚ (XI.11.12) prescribes the hymn in the Niṣkevalya śastra on the second Svarasāman day.

B. KB (XXIV.8) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states that the hymn contains the word 'ut' and hence is appropriate in the context, for the word is a symbol of the second day.

40. (D. Indra Marutvant, M. Tristubh, R. Bharadvāja Bārhaspatya, Rcs 5)

(1) A. ŚŚ (XI.10.7) prescribes the hymn in the Marutvatīya-śastra in the Abhijit.

B. KB (XXIV.2) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa

C. Indra, together with the Maruts (rc 5) is invoked in the hymn to guard the sacrifice. Thus the hymn is appropriate for the Marutvatīya śastra.

(2) A. ĀŚ (VII.12.9) prescribes the hymn in the Marutvatīya śastra on the fifth day of the Prsthya sadaha.

B. AB (XXII.1) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the hymn is appropriate, for it contains the word 'madāya' and is in Tristubh, which are the symbols of the fifth day.

42. (D. Indra, M. Anustubh (1-3), Brhatī (4), R. Bharadvāja Bārhaspatya, Rcs 4)

(1) A. ĀŚ (V.7.6) and ŚŚ (VII.7.1) prescribe the hymn to be recited by the Acchāvāka in the morning-pressing in the Agnistoma, while the cups are being filled.

B. KB (XXVIII.7) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. KB (loc. cit.), explaining the suitability of the hymn, remarks that the cups being four in number, the hymn with four verses is appropriate further, the last verse is in Brhatī and Brhatī is prosperity and thus the hymn is appropriate.

49. (D. The Viśvedevas, M. Triṣṭubh (1-14), Śakvarī (15), R. Ṛjiśvan Bharadvāja, Ṛcs 15)

(1) A. ĀŚ (VIII.8.6) prescribes the hymn in the Vaiśvadeva-śastra on the fifth day of the Daśarātra if it is of the Vyūḍha-type.

B. AB (XXII.3) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the hymn is appropriate to the context for it has an addition (the last verse being in Śakvarī), which is a symbol of the cattle and thus of the fifth day.

57. (D. Indra and Pūṣan, M. Gāyatrī, R. Bharadvāja Bārhaspatya, Ṛcs 6)

(1) A. ŚŚ (VI.11.1) prescribes the six ṛcs of the hymn in the Animal sacrifice for Indra and Pūṣan. The first three ṛcs are the anuvākyās and the next three the yājyās of the omentum, the puroḍāśa and the parts of the animal respectively.

B. The viniyoga is based on liṅgapramāṇa.

C. The ṛcs are addressed to Indra and Pūṣan and therefore are appropriate as anuvākyās and yājyās in the context.

62-63. (D. The Aśvins, M. Triṣṭubh, R. Bharadvāja Bārhaspatya, Ṛcs 11 each)

(1) A. ĀŚ (IV.15.2) and ŚŚ (VI.6.6) prescribe these two hymns (ŚŚ omits the last two verses of 63) in the Triṣṭubh-part of the Aśvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

64-65. (D. Uṣas, M. Triṣṭubh, R. Bharadvāja Bārhaspatya, Ṛcs 6 each)

(1) A. ĀŚ (IV.14.2) prescribes these two hymns in the Triṣṭubh-part of the Uṣas-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

66. (D. The Maruts, M. Tristubh, R. Bharadvaja Barhaspatya, Rcs 11)

(1) A. AS (VIII.8.6) and SS (X.6.19) prescribe the hymn to the Maruts in the Agnimaruta sastra on the fifth day of the Dasaratra of the Vyudha type.

B. AB (XXII.3) and KB (XXIII.3) cite the hymn in the above context. The viniyoga is based on Srutipramana.

C. According to AB (loc. cit.) the word 'vapuh' (rc 1) is the symbol of the fifth day, while according to KB (loc. cit.) 'dhenu' (rc 1) is the symbol.

68. (D. Indra and Varuna, M. Tristubh (1-8, 11), Jagati (9, 10), R. Bharadvaja Barhaspatya, Rcs 11)

(1) A. AS (VII.9.2) and SS (XII.10.10) prescribe the hymn in the sastra of the Maitravaruna at the evening pressing on the ukthya days of the Sadahas.

B.C. AB (XV.6) and KB (XVI.11) state that the Sastra of the Maitravaruna at the third-pressing in the Ukthya is for Mitra-Varuna. The viniyoga is based on lingapramana and the hymn is appropriate to the context, for it is addressed to Mitra-varuna.

69. (D. Indra and Visnu, M. Tristubh, R. Bharadvaja, Barhaspatya, Rcs 8)

(1) A. AS (VI.1.2) and SS (IX.4.6) prescribe the hymn in the sastra of the Acchavaka at the third-pressing in the Ukthya.

B. AB (XXVIII.7) cites the hymn in the context. The viniyoga is based on Srutipramana.

C. AB (loc. cit.) remarks that the hymn refers to the sacrifice which is to be praised and therefore it is appropriate in the context.

73. (D. Brhaspati, M. Tristubh, R. Bharadvāja Bārhaspatya, Res 3)

(1) A. ĀS (VII.9.3) prescribes the hymn in the śastra of the Brāhmanācchamsin at the third pressing on the ukthya days of the Abhiplava Sadaha. SS (IX.3.3.); prescribes the hymn in the Śastra of the Brāhmanācchamsin in the ukthya.

B.C. AB (XV.6) and KB (XVI.11) state that the Brāhmanācchamsin recites for Indra and Brahaspati at the third-pressing in the ukthya. The viniyoga is based on lingapramāna and the hymn is appropriate to the context for it is in praise of Brhaspati.

Mandala VII

1. (D. Agni, M. Virāj (1-18), Tristubh (19-25), R. Vasistha Maitrāvaruni, Res 25)

(1) A. ĀS (VIII.7.1) and ŚS (XI.15.2) prescribe the hymn forthe Ājya-śastra in the Viśvajit.

B. KB (XXV.11) cites the hymn for the same purpose and thus provides Śrutipramāna for the viniyoga.

C. The justification for the hymn being taken for Ājya śastra is, according to KB (XXII.7) that it is in Virāj metre which is in accord with the prstha and the hymn is by Vasistha; the Prstha is also by Vasistha. Hence the hymn accords with the occassion.

(2) A. ĀS (VIII.8.4) prescribes the hymn to Agni-Jata Vedas in the Āgnimāruta-śastra on the fourth day of the Daśarātra.

B. AB (XXI.5) cites the hymn in the same context and is the Śrutipramāna for the viniyoga.

C. According to AB (loc. cit.), the hymn is appropriate to the context of the fourth day, for it contains the word *'janayanta'*, which is a symbol of the day.

(3) A. ŚŚ (X.5.2) prescribes the hymn for the *Ājya-śastra* on the fourth day of the *Daśarātra*, if it is of the *Samūḍha* type

B. KB (XXII.7) cites the hymn in the same context and thus the *viniyoga* is based on *Śrutipramāṇa*.

C. Same as under (1) above.

(4) A. ĀŚ (X.2.18) prescribes the Sūkta for the *Ājya-śastra* on the *fourth day* of the *caturvīra Catūrātra of Atri*.

B.C. The *viniyoga* is based on *liṅgapramāṇa*. The hymn contains *'pra'* (rc 3, 4), which, according to AB (XXI.4) is a symbol of the *fourth day*. The hymn also contains *'suvīrāsaḥ'* (rc 4), *'suvīram'* (rc 5), which are the symbols of this *somayāga*. The hymn is, therefore, appropriate to the context

(5) AĀ (I.1.2.1) and ŚĀ (I.2) also prescribes the hymn in the *Ājya-śastra* in the *Mahāvrata*.

2. (D. Agni Samiddha (1), Narāśaṁsa (2), Iḍa (3), Barhis (4), The Divine Doors (5), The Dawn and the Night (6), The two Divine Invokers (7), The three Godesses (8), Tvaṣṭṛ (9), Vanaspati (10), The Svāhākṛtis (11), M. Triṣṭubh R. Vasiṣṭha Maitrāvāruṇi, Ṛcs 11)

For A.B.C. see under I. 13. This hymn is the *Āprī-sūkta* of the *Vasiṣṭhas*.

3. (D. Agni, M. Tristubh, R. Vasistha Maitrāvaruni, Rcs 10)

(1) A. ĀS (IV.13.7) prescribes the hymn in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. ĀS (VIII.10.1) and SS (X.10.2) prescribe the hymn for the Ājya-sastra on the eight day of the Dasarātra.

B. AB (XXIII.3) and KB (XXVI.11) cite the hymn for the same purpose. The viniyoga is founded on Srutipramāna.

C. AB (loc. cit.) states that the hymn suits the context for Agni is occurs twice (rc.1) in it and repetition is a symbol of the eighth day. KB (loc. cit.) on the other hand, holds it appropriate, for it contains the word 'mahah' (rc 2), which is a symbol of the eighth day.

(3) A. SS (XIV.53.1) prescribes the hymn for the filling of the bowls at the midday-pressing in the Agnistut Ekāha.

B.C. The viniyoga is based on lingapramāna. As everything in the Ekāha should refer to Agni, the hymn is appropriate to the context.

4. (D. Agni, M. Tristubh, R. Vasistha Maitrāvaruni, Rcs 10)

(1) A. SS (X.9.2) prescribes the hymn for the Ājya-sastra on the seventh day of the Dasarātra.

B. KB (XXVI.8) cites the hymn for the same purpose. The viniyoga is based on Srutipramāna.

C. According to KB (loc. cit.) the hymn is appropriate in the context for it contains (pra(which is a symbol of the day.

(2) A. ĀS (IV.13.7) prescribes the hymn in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

6. (D. Agni Vaiśvānara, M. Triṣṭubh, R. Vasiṣtha Maitrāvaruṇi, Rcs 7)

(1) A. ŚŚ (X.5.24) prescribes the hymn to Vaiśvānara in the Āgnimāruta śastra on the fourth day of the Daśarātra.

B. KB (XXII.9) cites the hymn for the same purpose and therefore is the Śrutipramāṇa for the viniyoga.

C. According to KB (loc. cit.) the hymn is appropriate to the context for it contains the word 'Samrājah' (rc 1), which is a symbol of the day

7-12. (D. Agni, M. Triṣṭubh, R. Vasiṣtha Maitrāvaruṇi, Rcs 7,7,6,5,5,3 respectively)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.4,5) prescribe these six hymns in the Triṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

12. -- (2) A. ĀŚ (VIII.11.1) and ŚŚ (X.11.2) prescribe the hymn in the Ājya-śastra on the ninth day of the Daśarātra.

B. AB (XXIV.1) and KB (XXVI.14) cite the hymn for the same purpose and thus provide Śrutipramāṇa for the viniyoga.

C. According to AB (loc. cit.) the hymn is appropriate in the context for it contains the word 'aganma' which is a symbol of the ninth day. Same is the view of KB (loc. cit.).

15. (D. Agni, M. Gāyatrī, R. Vasiṣtha Maitrāvaruṇi, Rcs 15)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.1) prescribe the hymn in the Gāyatrī part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

16. (D. Agni, M. Bṛhatī, R. Vasiṣṭha Maitrāvaruṇi, Rcs 12)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.7) prescribe the hymn in the Bṛhatī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

19. (D. Indra, M. Tristubh, R. Vasistha Maitrāvaruni, Rcs 11)

(1) A. ĀŚ (VII.7.5) prescribes the hymn in the Niskevalya-śastra on the fifth day of the Abhiplava sadaha.

B.C. The viniyoga is based on lingapramāna. The hymn contains the word 'vrsabha', which, according to AB (XXII.1) is a symbol of the fifth day.

(2) A. ĀŚ (VIII.6.12) prescribes the sūkta for the Niskevalya śastra on the Visuvant day.

B.C. The viniyoga is based on lingapramāna. Indra alone is lauded in the hymn and therefore the hymn is appropriate for the Niskevalya śastra.

(3) AĀ (V.2.2.3) cites the hymn in the Niskevalya śastra in the Mahāvrata.

(4) A. ŚŚ (XII.4.14) prescribes the hymn in the śastra of the Brāhmanācchamsin at the midday pressing on the fifth day of the Daśarātra.

B.C. The viniyoga is based on lingapramāna. The midday-pressing is for Indra; therefore, the hymn is appropriate to the context. The hymn has also the symbol of the fifth day in the word 'vrsabhah' (Rc 1).

20. (D. Indra, M. Tristubh, R. Vasistha Maitrāvaruni, Rcs 10)

(1) A. ĀŚ (VII.7.2) and ŚŚ (XI.7.7) prescribe the hymn for the Niskevalya śastra on the fourth day of the Abhiplava sadaha.

B. KB (XXI.2) cites the hymn in the above context. The viniyoga is based on Śrutipramāna. AĀ (V.2.2.3) also cites the hymn in the Niskevalya-śastra in the Mahāvrata.

C. According to KB (loc. cit.), the hymn is appropriate to the context, for it contains the word 'jajñe', which is a symbol of the fourth day.

21. (D. Indra, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi, Ṛcs 10)

(1) A. ĀŚ (V.5.14) and ŚŚ (VII.17.3) prescribe the hymn to be recited by the *Maitrāvaruṇa*, while the bowls are being filled at the midday-pressing in the *Agniṣṭoma*.

B. AB (XXVIII.3) cites the hymn for the above purpose. KB (XXIX.2) simply states that he recites verses by Vasiṣṭha for the bowls being filled at the Midday-pressing. The *viniyoga* is based on *Śrutipramāṇa*.

C. AB (loc. cit.) praises the hymn as perfectly appropriate to the context, as it contains the words 'andhas' and 'mada' (ṛc 1) and is addressed to *Indra* in *Triṣṭubh*; all these are the symbols of the midday-pressing.

23. (D. Indra, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi, Ṛcs 6)

(1) A. ĀŚ (V.16) and ŚŚ (VII.23.8) prescribe the hymn in the *śastra* of the *Brāhmaṇācchaṃsin* at the midday-pressing in the *Agniṣṭoma*.

B. AB (XXVIII.4) and KB (XXIX.6) cite the hymn for the same purpose and therefore the *viniyoga* is based on *Śrutipramāṇa*.

C. According to AB (loc. cit.) and KB (loc. cit.) the hymn has six verses and the seasons being six, one finds support in the seasons through this hymn. AB (loc. cit.) also praises the hymn as being one by which Vasiṣṭha won the highest heaven.

(2) ĀĀ (V.2.2.3) includes the hymn in the *Niṣkevalya-śastra* in the *Mahāvrata*.

24-28. (D. Indra, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi, Ṛcs 6,6,5,5,5, respectively)

(1) ŚŚ (XVIII.19.5) prescribes these hymns in the *Niṣkevalya śastra* in the *Mahāvrata*.

B. AĀ (V.3.1.2) cites the hymns for the same purpose and is thus the Śrutipramāṇa for the viniyoga.

C. The hymns laud the mighty deeds of Indra alone and hence are appropriate to the śastra.

34. (D. The viśvedevas, M. Virāj Dvipadā (1-21), Triṣṭubh (22-25), R. Vasiṣṭha Maitrāvaruṇi, Rcs 25)

(1) A. ĀŚ (VIII.8.4) and ŚŚ (X.5.23) prescribe the hymn in the Vaiśvadeva-śastra on the fourth day of the Vyūdha type of the Daśarātra.

B. AB (XXI.5) and KB (XXII.9) cite the hymn in the above context and thus provide Śrutipramāṇa for the viniyoga.

C. According to AB (loc. cit.) and KB (loc. cit.) the hymn is appropriate for it contains 'pra' which is a symbol of the fourth day.

45. (D. Savitṛ, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi, Rcs 4)

(1) A. ĀŚ (VIII.8.4) and ŚŚ (X.5.23) prescribe the hymn to Savitṛ in in the Vaiśvadeva-śastra on the fourth day of the Vyūdha type of the Daśarātra.

B. AB (XXI.5) and KB (XXII.9) cite the hymn in the above context The viniyoga is based on this Śrutipramāṇa.

C. According to both the Brāhmaṇas the hymn is appropriate as it contains 'ā' which is a symbol of the fourth day.

48. (D. The Ṛbhus, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi, Ṛcs 4)

(1) A. ĀŚ (VIII.12.24) prescribes the hymn to the Ṛbhus in the Vaiśvadeva śastra on the tenth day of the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa. The hymn invokes the Ṛbhus and hence is appropriate to the context.

53. (D. The Heaven and Earth, M. Tristubh, R. ~~Vaisi~~ Vasistha Maitrāvaruni, Rcs 3)

(1) A. ĀS (VIII.8.4) and SS (X.5.23) prescribe the hymn to Dyāvāprthivī in the Vaisvadeva-sastra on the fourth day of the Dasarātra.

B. AB (XX.2) and KB (XXII.1) cite the hymn in the above context. The viniyoga is based on Srutipramāna.

C. The hymn contains 'Pra' and is therefore appropriate for the fourth day, according to both the Brāhmanas.

56. (D. The Maruts, M. Tristubh (12-25), Virāj Dvipadā (1-11), R. Vasistha Maitrāvaruni, Rcs 25)

(1) A. ĀS (VIII.8.4) and SS (X.5.24) prescribe the hymn to the Maruts in the Āgnimāruta-sastra on the fourth day of the Dasarātra.

B. AB (XXI.5) and KB (XXII.9) cite the hymn for the above purpose. The viniyoga is based on Srutipramāna.

C. According to AB (loc. cit.) the hymn is appropriate for it contains a word meaning 'birth' in 'janūmsi' (Rc 1), which is a symbol of the fourth day.

57. (D. The Maruts, M. Tristubh, R. Vasistha Maitrāvaruni, Rcs 7)

(1) A. ĀS (VIII.8.9) prescribes the hymn to the Maruts in the ~~Agnisto~~ Āgnimāruta-sastra on the sixth day of the Dasarātra.

B. AB (XXII.10) cites the hymn in the above context. The viniyoga is based on Srutipramāna.

C. AB (loc. cit.) explains the significance of the hymn on the day 'Bahvabhivyāhrtyamanto vai bahvantah sasthamahah'.

61. (D. Mitra and Varuna, M. Tristubh, R. Vasistha Mitrāvaruni)

(1) A. SS (XIV.35.2) prescribes the hymn for the Marutvatīya-sastra in the Vrsti Ekāha.

B.C. This Ekaha is not mentioned any where else. The viniyoga is based on lingapramana.

67-73. (D. The Asvins, M. Tristubh, R. Vasistha Maitravaruni, Rcs 10, 8, 7, 6, 5, 5, respectively).

(1) A. AS (IV.15.2) prescribes these six hymns in the Tristubh-part of the Asvina-section of the Prataranuvaka in the Agnistoma.

SS (VI.6.6) excludes hymn 67 and employs the remaining five hymns in the context.

B.C. See under I. 1.

74. (D. The Asvins, M. Brhati, R. Vasistha Maitravaruni, Rcs 6)

(1) A. AS (IV.15.2.) and SS (VI.6.8) prescribe the hymn in the Brhati-part of the Asvina-section of the Prataranuvaka in the Agnistoma.

B.C. See under I. 1.

75-80(D. Usas, M. Tristubh, R. Vasistha Maitravaruni, Rcs 8,7,6,5,5,3 respectively)

(1) A. AS (IV.14.2) prescribes these six hymns in the Tristubh-part of the Usas-section of the Prataranuvaka in the Agnistoma.

SS (VI.5.6) prescribes only hymns 77-80 in the context and excludes 75 and 76.

B.C. See under I. 1.

81. (D. Usas, M. Brhati, R. Vasistha Maitravaruni, Rcs 6)

(1) A. AS (IV.14.2) and SS (VI.5.7) prescribe the hymn in the Brhati-part of the Usas-section of the Prataranuvaka in the Agnistoma.

B.C. See under I. 1.

82. (D. Indra and Varuṇa, M. Jagatī, R. Vasiṣṭha Maitrāvāruṇi, Ṛcs 10)

(1) A. ĀŚ (VI.1.2) and ŚŚ (IX.2.4) prescribe the hymn in the śastra of the Maitrāvaruṇa at the third pressing in the ukthya.

B.C. AB (XV.6) and KB (XVI.10) state that the Maitrāvaruṇa recites for Indra-Varuṇa at the third-pressing in the ukthya. The viniyoga is based on liṅgapramāṇa and the hymn is appropriate in the context.

83. (D. Indra and Varuṇa, M. Jagatī, R. Vasiṣṭha Maitrāvaruṇi, Ṛcs 10)

(1) A. ĀŚ (VII.9.2) prescribes this hymn to be inserted in the Śastra of the Maitrāvaruṇa in the ukthya days of the Ṣaḍahas.

B.C. Same as under 82 (1) above.

84. (D. Indra and Varuṇa, Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi, Ṛcs 5)

(1) A. ĀŚ (VI.1.2) and ŚŚ (IX.2.5) prescribe the hymn in the śastra of the Maitrāvaruṇa at the third pressing in the ukthya.

B.C. Same as under 82 (1) above.

85. (D. Indra and Varuṇa, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi, Ṛcs 5)

(1) A. ĀŚ (VII.9.2) and ŚŚ (XII.10.6) prescribe this hymn to be inserted in the Śastra of the Maitrāvaruṇa on account of the increased stoma of the ukthya on all the six days of the sadahas and on all days except the third, the fifth and the eighth days of the ukthya type of the Daśarātra respectively.

B.C. Same as under 82 (1) above.

86. (D. Varuṇa, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi, Ṛcs 8)

(1) A. ŚŚ (XII.10.8) prescribes the hymn in the śastra of the Maitrāvaruṇa on the third day of the Daśarātra.

B.C. Same as under 82 (1) above.

87. (D. Varuṇa, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi, Ṛcs 7 each)

(1) A. ŚS (XII.10.10) prescribes the hymn in the śastra of the Maitrāvaruṇa on the fourth and the fifth day of the Daśarātra.

B.C. Same as under 82 (1) above.

97. (D. Indra (with Bṛhaspati and Brahmaṇaspati), M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi, Ṛcs 10)

(1) A. ĀŚ (VII.9.3) prescribes the hymn to be inserted in the śastra of the Brahmanacchamsin at the third pressing on the ukthya days of the Abhiplava ṣaḍaha. ŚS (XII.12.13) prescribes the hymn for the same purpose on fifth and the eighth days of the Daśarātra.

B.C. AB (XV.6) and KB (XVI.10) state that the Śastra of the Brāhmaṇācchaṁsin at the third-pressing in the ukthya is for Indra-Bṛhaspati. The viniyoga is based on this liṅgapramāṇa and the hymn is appropriate to the context for it is addressed to Indra Bṛhaspati.

100. (D. Viṣṇu, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi, Ṛcs 7)

(1) A. ĀŚ (VI.1.2) prescribes the hymn in the śastra of the Acchāvāka in the ukthya. ŚS (XII.26.2, 19) prescribes the hymn in the śastra of the Acchāvāka on the second, fourth, sixth seventh and ninth days of the Daśarātra, which are ukthya days.

B.C. AB (XV.6) and KB (XVI.10) state that the Śastra of the Acchāvāka is for Indra and Viṣṇu at the third-pressing in the ukthya. The viniyoga is based on liṅgapramāṇa and the hymn is appropriate, for it is addressed to Viṣṇu.

Maṇḍala VIII

7. (D. The Maruts, M. Gāyatrī, R. Punarvatsa Kāṇvas, Ṛcs 36)

(1) A. ĀŚ (VIII.9.7) prescribes the hymn to the Maruts in the Āgnimāruta śastra on the first chandoma-day (i.e. the seventh day) in the Vyūḍha type of the Daśarātra. Here ŚŚ (X.9.17) prescribes only the first fifteen or nine verses.

B. AB (XXIII.2) and KB (XXVI.10) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa. It is to be noted that KB (loc. cit.) cites the full hymn and not the fifteen or nine verses only.

C. According to both the Brhāmaṇas, the hymn is appropriate, for it contains 'Pra' which is a symbol of the seventh day.

8. (D. The Āśvins, M. Anuṣṭubh, R. Sadhvaṁsa Kāṇva, Ṛcs 23)

(1) A. ĀŚ (IV.15.2) and ŚŚ (VI.6.4) include the hymn in the Anuṣṭubh-part of the Āśvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

(2) A. ĀŚ (IX.11.15) prescribes the hymn in the extra-uktha-śastra of the Maitravaruna in the Āptoryāma.

B.C. AB (XIV.3) and KB (XXX.11) take just a passing notice of the Āptoryāma, which is an extension of the Atirātra. After the night-rounds, cups are filled for the Āśvins, which occasion the recitation of the Āśvina-śastra by the Hotṛ and the Hotrakas. The viniyoga is based on liṅgapramāṇa and the hymn is appropriate in the context, for it invites the Aśvins to the Soma-draught.

9. (D. The Aśvins, M. Bṛhatī (1,4,6,14,15), Gāyatrī (2,3,20,21), Kakubh (5), Anuṣṭubh (9,9,13,16-19), Triṣṭubh (10), Virāṭ (11), Jagatī (12), R. Śaśakarṇa Kāṇva, Ṛcs 21).

(1) A. ĀŚ (IX.11.16) prescribes the hymn for the extra ukthya-śastra

of the Brāhmaṇācchaṁsin in the Āptoryāma.

B.C. Same as under 8 (2) above.

10. (D. The Aśvins, M. Bṛhatī (1,2,5,6), Anuṣṭubh (3), Āstāra Paṅkti (4), R. Ghaura Kāṇva, Ṛcs 6)

(1) A. ĀŚ (IV.15.2) includes the hymn in the Bṛhatī-part of the Aśvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

12. (D. Indra, M. Uṣṇih, R. Parvata Kāṇva, Ṛcs 33)

(1) A. ŚŚ (XVIII.12.13) includes the hymn in the Niṣkevalya-śastra in the Mahāvrata.

B.C. AĀ (V.2.5.2) and ŚĀ (II 16) cites the hymn for the same purpose. The viniyoga is based on Srutipramāṇa, and the hymn, being addressed to Indra is appropriate.

13. (D. Indra, M. Uṣṇih, R. Nāradakāṇva, Ṛcs 33)

(1) A. ŚŚ (XVIII.12.1) ŚĀ (II.10) includes the hymn in the Niṣkevalya-śastra in the Mahāvrata.

B.C. Same as under 12. above.

14. (D. Indra, M. Gāyatrī, R. Goṣūkti and Aśvasūkti Kāṇvāyanas, Ṛcs 15)

(1) A. ŚŚ (XVIII.13.5) includes the hymn in the Niṣkevalya-śastra in the Mahāvrata.

B.C. Same as under 12 above.

(2) A. ĀŚ (VI.4.10) prescribes the hymn in the śastra of the Brāhmaṇācchaṁsin at the third round in the Atirātra.

B.C. AB (XVI.5) states, in the context of the Atirātra that Indra and the metres alone bear the night implying that the śastras at the night-rounds are for Indra alone. Thus the viniyoga of this hymn is based on liṅgapramāṇa and

the hymn is appropriate to the context, for it lauds Indra.

16. (D. Indra, M. Gāyatrī, R. Irimbiṭhi Kāṇva, Ṛcs 12)

(1) A. ĀŚ (VI.4.10) prescribes the hymn in the Śastra of the Acchāvāka at the second round in the Atirātra.

B.C. Same as under 14 (2) above.

(2) A. ŚŚ (XVIII.13.6) includes the hymn in the Niṣkevalya-śastra the Mahāvrata.

B.C. AĀ (V.2.5.2) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa. The hymn is addressed to Indra and is therefore appropriate to the context.

23. (D. Agni, M. Uṣṇih, R. Viśvamanas Vaiyaśva, Ṛcs 30)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.9) include the hymn in the uṣṇih-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

27-31. (D. The Viśvedevas, M. Bṛhatī (27), Gāyatrī (28, ṛc 4 is uṣṇih), Dvipadā Virāj (29), Gāyatrī (30.1), uṣṇih (30.2), Bṛhatī (30.3), Anuṣṭubh (30.4), Gāyatrī (31.1-8, 10-13), Anuṣṭubh (31.9, 14), Paṅkti (31.15-18), R. Manu Vaivasvata, Ṛcs 22, 5, 10, 4, 18), respectively)

(1) A. ŚŚ (X.11.8) prescribes these five hymns in the Vaiśvadeva-śastra on the ninth day of the Daśarātra. Only ṛc VIII.28.4 is omitted.

AS (VIII.7.24 and VIII.11.3) prescribes only hymns 28 and 29 in the context. Hymn 29 is to precede 28.

B. KB (XXVI.17) states that the all the hymns of Manu are include in the Vaiśvadeva-śastra on the ninth day. AB (XXIV.2) cites hymn 28 and 29 in the context. Thus the viniyoga as given by SS (loc. cit.) as well as AS (loc.cit.) is based on Śrutipramāṇa.

C. KB (loc. cit.) states that Manu is life and by reciting his hymns life is put in the sacrifice and the sacrificer. AB (loc. cit.) considers hymn 28 appropriate on the ninth day, for it contains the word 'tri' and hymn 29, for it is in Dvipadā Virāj.

32. (D. Indra, M. Gāyatrī, R. Medhātithi Kāṇva, Ṛcs 36)

(1) ĀĀ (V.2.5.2) includes the hymn in the group Niṣkevalya-śastra in the Mahāvrata.

35. (D. The Aśvins, M. Triṣṭubh (1-21), Paṅkti (22,24), Bṛhatī (23), R. Syā Vāśva Ātreya, Ṛcs 24)

(1) A. ĀŚ (IX.11.14) prescribes the hymn for the Hotṛ in the extra uktha śastra in the Āptoryāma.

B.C. Same as under 8 (2) above.

36. (D. Indra Marutvant, M. Śakvarī (1-6), Mahapaṅkti (7), R. Syāvāśva Ātreya, Ṛcs 7)

(1) A. ĀŚ (VII.12.9) and ŚŚ (X.6.9) prescribe the hymn in the Marutvatīya śastra on the fifth day of the Daśarātra.

B. AB (XXII.1) and KB (XXIII.1) cite the hymn in the context. The viniyoga is based on Śrutipramāṇa.

C. Marutvan Indra is lauded in the hymn and therefore, it is appropriate in the context.

37. (D. Indra, M. Mahāpaṅkti (1-6), Atijagatī (7), R. Syāvāśva Ātreya, Ṛcs 7)

(1) A. ĀŚ (VII.12.16) and ŚŚ (X.6.16) prescribe the hymn in the Niṣkevalya śastra on the fifth day of the Daśarātra.

B. AB (XXII.3) and KB (XXIII.2) cite the hymn for the sa me purpose. The viniyoga is based on Śrutipramāṇa.

C. The hymn extols the mighty deeds of Indra alone and therefore is appropriate in the context.

38. (D. Indra and Agni, M. Gāyatrī, R. Syāvāśva Ātreya, Ṛcs 10)

(1) A. ĀŚ (VII.5.17) prescribes the hymn for insertion in the śastra of the Acchāvāka at the Morning-pressing in the Sadahas.

B.C. AB (X.4) states that the Acchavaka recites for Indra and Agni at the morning-pressing. The viniyoga is based on liṅgapramāṇa and the hymn is appropriate in the context for it is addressed to Indra Agni.

40. (D. Indra and Agni, M. Mahāpaṅkti (1, 3-11), Śakvarī (2), Triṣṭubh (12), R. Nābhāka Kāṇva, Ṛcs 12)

(1) A. ŚŚ (XVIII.16.1) prescribes the hymn in the Niṣkevalya śastra in the Mahāvrata.

B.C. AĀ (V.3.1.2) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

43-44. (D. Agni, M. Gāyatrī, R. Virūpa Āṅgirasa, Ṛcs 33 and 30 respectively)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.1) prescribe these two hymns in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

45. (D. Indra, M. Gāyatrī, R. Viśoka Kāṇva, Ṛcs 42)

(1) A. ŚŚ (XVIII.7.6) prescribes the hymn in the Gāyatrī group of verses ~~to Indra~~ in the Niṣkevalya-śastra in the Mahāvrata.

B.C. AĀ (V.2.3.2) cites the hymn in the above tontext. The hymns being addressed to Indra, is appropriate.

49-54. (D. Indra, M. Brahatī, R. Praskaṇva (49), Puṣṭigu (50), Śruṣṭigu (51), Āyu (52), Medhya (53), Mātariśvan (54) -- all Kaṇvas, Ṛcs 10, 10, 10, 8, 8 respectively)

(1) AĀ (V.2.4.2) prescribes these six hymns in the Bṛhatī-group of verses to Indra in the Mahāvrata.

55-56. (D. Indra, M. Gāyatrī (the last verse Anuṣṭubh (55) and Paṅkti (56), R. Kṛṣakāṇva (55), Pṛṣadhra Kāṇva (56), Ṛcs 5 each)

(1) A. ŚŚ (XVI.11.27) prescribes the hymns as the Nārāśaṁsas in the Puruṣamadha.

B.C. The hymns relate how Praskaṇva received gifts from Pṛṣadhra Medhya Mātariśvan and hence are appropriate in the context. The viniyoga is based on liṅgapramāṇa.

49-56. (R.

(1) A. ĀŚ (VIII.2.3) and ŚŚ (XII.11.5) prescribe these eight Valakhilya hymns (the number of the hymns is not indicated by the sūtras themselves, but is given by their commentaries) to be recited by the Maitrāvaruṇa intertwining after the Anurūpa triplet on the sixth day of the Pṛṣṭhya ṣaḍaha.

B. AB (XXX.2) and KB (XXX.4) cite the hymns (the number is not given) hymns for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brāhmaṇas the Valakhilya hymns are the breaths and by their recitation breath is placed in the sacrifice.

60. (D. Agni, M. Bṛhatī, R. Bharga Pragātha, Ṛcs 20)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Bṛhatī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

64. (D. Indra, M. Gāyatrī, R. Pragātha Kāṇva, Ṛcs 12)

(1) A. ŚŚ (XVIII.13.6) includes the hymn in the Gāyatrī-group of verses in the Niṣkevalya-Śastra in the Mahāvrata.

B.C. The viniyoga is based on liṅgapramāṇa.

71. (D. Agni, M. Gāyatrī (1-9), Bṛhatī (10-15), R. Suditi Āṅgirasa, Ṛcs 15)

(1) A. ĀŚ (IV.13.7) prescribes the first nine ṛcs in the Gāyatrī-part and the next six (10-15) verses in the Bṛhatī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

73. (D. The Aśvins, M. Gāyatrī, R. Gopavana Ātreya, Ṛcs 18)

(1) A. ĀŚ (IV.15.2) and ŚŚ (VI.6.2) prescribe the hymn in the Gāyatrī-part of the Āśvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

74. (D. Agni, M. Anuṣṭubh, R. Gopavana Ātreya, Ṛcs 15)

(1) A. ĀŚ (IX.8.10) and ŚŚ (XVI.14.2) prescribe the hymn as the ājya-śastra in the pañcaśāradīya Ekaha and the Puruṣamedha respectively. ŚŚ (XVII.8.1) prescribes the hymn as the Ājya-śastra in the Mahāvrata.

B.C. ĀĀ (I.1.1.5) and ŚĀ (I.2) cites the hymn as the Ājya śastra for one who desires prosperity. As the sacrifices in which ĀŚ (loc. cit.) and ŚŚ (loc. cit.) prescribe it are to this end, the viniyoga is based on Śrutipramāṇa.

C. According to ĀĀ (loc. cit.), the hymn is appropriate because the word Viśaḥ (ṛc 1), occuring in it is a symbol of prosperity.

75. (D. Agni, M. Gāyatrī, R. Virūpa Āṅgirasa, Ṛcs 16)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

(2) A. ĀŚ (VII.10.4) and ŚŚ (X.4.2) prescribe the hymn in the Ājya-śastra on the third day of the ṣaḍahas or the Daśarātra.

B. AB (XXI.1.) and KB (XXII.3) cite the hymn for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. According AB(loc. cit.) this hymn is appropriate as the Ājya śastr on the third day, because firstly it is by Virupa and secondly because it contains the word 'Aśvān', both of these being the symbols of the third day According to KB (loc. cit.), the word 'ratha' (occuring in ṛc 1 of the hymn in 'rathih') is the symbol of the third day.

81-82. (D. Indra, M. Gāyatrī, R. Kusīdin Kāṇva, Ṛcs 9 each)

(1) A. ŚŚ (XVIII.13.7) includes hymn 82 in the Gāyatrī-group of verses to Indra in the Mahāvrata. in the Niṣkevalya-śastra

B.C. AĀ (V.2.3.2) cites hymns 81 and 82 in the Gāyatrī-group of verses to Indra in the Mahāvrata. The viniyoga is based on Śrutipramāṇa.

83. (D. The Viśvedevas, M. Gāyatrī, R. Kusidin Kāṇva Ṛcs 9)

(1) A. ĀŚ (VIII.10.2) and ŚŚ (X.10.7) prescribe the hymn to the Viśvedevas in the Vaiśvadeva śastra on the eighth day of the Daśarātra.

B. AB (XXIII.4) and KB (XXVI.13) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brahmanas, the hymn is appropriate to the context, for it contains the word 'mahat' (ṛc 1), which is a symbol of the eighth day.

84. (D. Agni, M. Gāyatrī, R. Uśanas Kāvya, Ṛcs 9)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

85. (D. The Aśvins, M. Gāyatrī, R. Krsna Āngirasa, Rcs 9)

(1) A. ĀŚ (IV.15.2) and ŚŚ (VI.6.2) include the hymn in the Gāyatrī-part of the Aśvina-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. ŚŚ (XV.8.13) prescribes the hymn as the ukthanukha (commencing one) in the Aśvina-śastra of the Acchāvāka in the Brhaspatisava.

B.C. The viniyoga is based on liṅgapramāna and the hymn is appropriate ~~in~~ to the context, for it is addressed to the Aśvins.

87. (D. The Aśvins, M. Brhatī, R. Krsna Āngirasa, Rcs 6)

(1) A. ĀŚ (IV.15.2) includes the hymn in the Brhatī-part of the Aśvina-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

88. *(D. Indra, M. Brhatī, R. Nodhā Gautama, Rcs 6)

(1) A. ŚŚ (XVIII.10.8) includes the hymn in the Brhatī-group of verses in the Niskevalya-śastra ~~to Indra~~ in the Mahāvrata.

B.C. AĀ (V.2.4.2) cites the hymn in the above context. The viniyoga is based on Śrutipramāna.

90. (D. Indra, M. Brhatī, R. Nrmedha Āngirasa, Rcs 6)

(1) A. ŚŚ (XVIII.10.9) prescribes the hymn in the Brhatī-group of verses in the Niskevalya śastra ~~to Indra~~ in the Mahāvrata.

B.C. AĀ (V.2.4.2) cites the hymn to the same end. The viniyoga is based on Śrutipramāna.

98. (D. Indra, M. Usnih, R. Nrmedha Āngirasa, Rcs 12)

(1) A. ŚŚ (XVIII.15.10) prescribes the hymn in the usnih-group of verses in the Niskevalya-śastra ~~to Indra~~ in the Mahāvrata.

B.C. AĀ (V. 2.5.2) and ŚĀ (II 10) cites the hymn for the same purpose. The viniyoga is based on Śrutipramāṇa.

99. (D. Indra, M. Bṛhatī, R. Nṛmedha Āṅgirasa, Ṛcs 8)

(1) A. ŚS (XVIII.10.10) prescribes these rcs making 4 pragāthas in the Bṛhatī-group of verses in the Niṣkevalya-śastra in the Mahāvrata.

B.C. AĀ (V.2.42) cites only the first pragātha in the context.

Mandala IX

1-114.

The ninth Mandala contains 114 hymns, which are designated as the Pāvamānyaḥ.

(1) A. ĀŚ (V.12.11) and ŚŚ (VII.15.15) prescribes as many of the Pāvamāna hymns as may be required at the occassion to be recited by the grāvastut before the concluding verse of the Arvud hymn at the time of the pressing of Soma. The choice of the hymns and their number is left to the descrition of the Grāvastut.

B.C. AB (XXVI.2) remarks that the Grāvastut should recite a hundred verses or thirty-three verses or better unlimited verses, for Prajāpati is unlimited. KB (XXIX.1) simply states that the Grāvastut recites the Pāvamānīs. The prescriptions of ĀŚ (loc. cit.) and ŚŚ (loc.cit.) are thus based on Śrutipramāṇa.

Besides this general employment of the hymns of this mandala, the specific viniyoga of the following hymns is to be noted

4. (D. Pāvamāna Soma, M. Gāyatrī, R. Hiraṇyastūpa Āṅgirasa, Rcs 10)

(1) A. ŚŚ (IV.15.3) prescribes the hymn to be muttered while taking bath after setting the corpse of an Āhitāgni to flames in the funeral rites of an Āhitāgni.

B.C. The viniyoga is based on lingapramāṇa. The hymn prays to Soma for light and purity. The hymn is thus, appropriate to the purificatory rite of taking bath.

5. (D. Idhma (1), Tanūnapāt (2), Iḍa (3), Barhis (4), The Divine Doors (5), Usas and Nakta (6), The devine Hotṛs (7), The three Godesses-Sarasvatī, Iḍa and Bhāratī (8), Tvaṣṭṛ (9), Vanaspati (10), Svāhākṛtis (11), M. Gāyatrī (1-7), Anuṣṭubh (8-4), R. Asita or Devala Kāśyapa, Rcs 11)

(1) A.B.C. Same as under I. 13. This is the Āprī-sūkta of the Kāśyapas.

73. (D. Soma Pāvamāna, M. Jagatī, R. Pavitra Āṅgirasa, Rcs 9)

(1) A. ĀŚ (IV.6.3) and ŚŚ (V.9.14) prescribe the hymn in the pūrvapaṭala of the Pravargyābhiṣṭava.

B. AB (IV.3) and KB (VIII.5) cite the hymn for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) states that the hymn contains nine verses and the breaths are also nine, therefore the hymn supports the breaths in the sacrifice.

Mandala X

1-7. (D. Agni, M. Triṣṭubh, R. Trita Āptya, Rcs 7 each)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.5) prescribe these seven hymns in the Triṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

9. (D. The Waters(Āpaḥ), M. Gāyatrī, R. Sindhudvīpa Āmbarīṣa, Rcs 9)

(1) A. ŚŚ (IV.15.3) prescribes the hymn to be muttered while bathing after the corpse of an Āhitāgni is set to flames in the funeral rites of an Āhitāgni.

B.C. The viniyoga is based on lingapramāṇa. The suitability of the hymn in the context is obvious.

16. (D. Agni, M. Triṣṭubh (1-10) Anuṣṭubh (11-14), R. Damana Yāmāyana, Ṛcs 14)

(1) A. ŚŚ (XVI.12.19) prescribes the hymn to be inserted in the Adhrigu-formula in the puruṣamedha.

B.C. AB (VI.6) in the context of the Agnīṣomīyapaśuyāga relates an ākhyāna to show that 'āgneyo vāva sarvaḥ paśuḥ', and this is the reason for inserting a hymn to Agni in the Aśvamedha as well as the Puruṣamedha. Thus the Viniyoga is based on lingapramāṇa, supported by the above mentioned prakaraṇa-pramāṇa.

21. (D. Agni, M. Paṅkti, R. Vimada Aindra, Ṛcs 8)

(1) A. ĀŚ (VII.11.14) and ŚŚ (X.5.2) prescribe the hymn for the vyūḍha type of Daśarātra.

B. AB (XXI.4) and KB (XXII.6) prescribe the hymn for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brāhmaṇas, the hymn is appropriate in the context for it contains 'ā' (ṛc 1), which is a symbol of the fourth day.

22. (D. Indra, M. Bṛhatī (1-4, 6, 8), Anuṣṭubh (5, 7, 9), Triṣṭubh (15), R. Vimada Aindra, Ṛcs 15)

(1) A. ĀŚ (VII.11.28) and ŚŚ (X.5.20) prescribe the hymn in the Niṣkevalyaśastra on the fourth day of the pṛṣṭhya ṣaḍaha.

B. AB (XXI.5) and KB (XXII.8) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the hymn is appropriate to the context for it is by Vimada, who is sounded (viriphitam) and this is the symbol of the fourth day. KB (loc. cit.) holds it appropriate for it is in Virāj or Anuṣṭubh (but there are only 3 rcs in Anuṣṭubh and none in Virāj 1).

27. (D. Indra, M. Tristubh, R. Vasukra Aindra, Rcs 24)

(1) A. SS (XVII.9.5) prescribes the hymn in the Marutvatīya-śastra in the Mahāvrata.

B. AĀ (I.2.2.1) and ŚĀ (I 3) also cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. The hymn extols the mighty deeds of Indra and is therefore appropriate in the context.

29. (D. Indra, M. Tristubh, R. Vasukra Aindra, Rcs 8)

(1) A. ĀŚ (VII.12.1) prescribes the hymn to be inserted in the śastra of the Brāhmanācchaṁsin at the midday-pressing on the fourth day of an Ahīna Somayāga.

B.C. AB (XXIX.3) cites the hymn for the above purpose. The viniyoga is based on Śrutipramāṇa. The hymn is appropriate to the context for the midday pressing is for Indra.

(2) A. SS (XVIII.1.6) prescribes the hymn in the Niṣkevalya-śastra in the Mahāvrata.

B. AĀ (V.3.1.2) cites the hymn for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. The hymn lauds the exploits of Indra without mentioning any other deity with him. Hence the hymn is appropriate for the Niskevalya śastra.

30. (D. The Waters (Āpah), M. Tristubh, R. Kavaṣa Ailūṣa, Rcs 15)

(1) A. ĀŚ (V.1.9) and SS (VI.7.1-10) prescribe the hymn (except verse 12) to be recited by the Hotr at the Āponaptrīya in the Agnistoma.

B. AB (VIII.1) and KB (XII.1) cite the hymn for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. The hymn is in praise of the waters and therefore is appropriate to the context.

35. (D. The Visvedevas, M. Jagatī (1-12), Tristubh (13, 14), R. Kuśa Dhanaka, Rcs 14)

(1) A. ŚŚ (XI.9.7) prescribes the hymn to the Visvedevas in the Vaiśvedeva-śastra on the sixth day of the Abhiplava sadaha.

B. KB (XXI.4) cites the hymn in the above context. The viniyoga is based on Śrutipramāna.

C. According to KB (loc. cit.) the hymn is appropriate on the last day, for it has the same ending ('īmahe') in its verses, which is a symbol of the last day.

36. (D. The Visvedevas, M. Jagatī (1-12), Tristubh (13, 14), R. Kuśa Dhānāka, Rcs 14)

(1) A. ŚŚ (XI.12.17) prescribes the hymn in the Vaiśvadeva-śastra on the third Svarasāman day.

B. KB (XXIV.9) cites the hymn in the above context. The viniyoga is based on Śrutipramāna.

C. According to KB (loc. cit.) the hymn is appropriate to the context, for the word 'nakta' (rc.1) contains 'kat' and 'ka' is prajāpati and the third Svarasāman belongs to Prajāpati. This explanation is not clear. The Brāhmana would better have justified the hymn in the context by stating that it has the same ending (in most of the rcs) 'adyā Vrnīmahe' which is a symbol of the end.

(2) A. ĀŚ (VII.7.8) and ŚŚ (XI.9.10) prescribes the hymn in the Vaiśvadeva śastra on the sixth day of the Abhiplava sadaha.

B.C. same as under (1) above.

37. (D. Sūrya, M. Jagatī (1-9, 11, 12), Triṣṭubh (10), R. Abhitapas Saurya, Ṛcs 12)

(1) A. ĀŚ (VI.5.18) and ŚŚ (IX.20.23) prescribe the hymn in the Āśvina-śastra in the Atirātra.

B. AB (XVII.3) cites the hymn in the context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the hymn is appropriate for it contains a benediction (ṛc 10).

39-41. (D. The Aśvins, M. Jagatī (only 39.14 Triṣṭubh), R. Ghoṣākākṣīvatī (39, 40), suhastya Ghauṣeya, Ṛcs 14, 14, 3)

(1) A. ĀŚ (IV.15.2) and ŚŚ (VI.6.12) prescribe the three in the Jagatī-part of the Aśvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

42. (D. Indra, M. Triṣṭubh, R. Kṛṣṇa Āṅgirasa, Ṛcs 11)

(1) A. ĀŚ (VII.9.3) and ŚŚ (IX.3.4) prescribe the hymn to be inserted in the sastra of the Brāhmaṇācchaṁsin at the third pressing on the ukthya day of the ṣaḍahas and in the ukthya respectively ŚŚ (XII.12.5) employs the hymn in the śastra of the Brāhmaṇācchaṁsin on the third and fifth days and on the middle chandoma day in the Daśarātra.

B.C. AB (XV.6) and KB (XVI.11.) state that the litany of the Brāhmaṇācchaṁsin at the third pressing in the ukthya is addressed to Indra and Bṛhaspati. Therefore, the viniyoga is based on liṅgapramāṇa and the hymn is appropriate in the context for the same reason.

43. (D. Indra, M. Jagatī (1-9), Triṣṭubh (10, 11), R. Kṛṣṇa Āṅgirasa, Ṛcs 11)

(1) A. ĀŚ (6.1.2) prescribes the hymn in the śastra of the Brāhmaṇācchaṁsin at the third pressing in the ukthya. ĀŚ (VIII.3.34) prescribes it

in the same śastra on the sixth day of an Ahīna Somayāga. ŚŚ (XII.12.6) prescribes it in the same śastra on the second, fourth, sixth, seventh and ninth days of the Daśarātra.

B.C. Same as under 42 (1) above.

44. (D. Indra M. Triṣṭubh (1-3, 10, 11), Jagatī (4-9), RM Kṛṣṇa Āṅgirasa, Ṛcs 11)

(1) A. ĀŚ (VII.9.3) prescribes the hymn to be inserted in the śastra of the Brāhmaṇācchaṁsin on the ukthya days of the Ṣaḍahas.

B.C. Same as under 42 above.

46. (D. Agni, M. Triṣṭubh, R. Vatsaprī Bhālandana, Ṛcs 10)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Triṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

48. (D. Indra, M. Jagatī (1-6, 8, 9), Triṣṭubh (7, 10, 11), R. Indra Vaikuṇṭha, Ṛcs 11)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.11.3) prescribes the hymn in the śastra of the Hotṛ at the second round in the Atirātra.

B.C. AB (XVI.5) states that Indra and the metres only bear the night, implying that the litanies in the night rounds of the Atirātra are for Indra. The viniyoga is based on liṅgapramāṇa and the hymn is appropriate in the context for the same reason.

(2) A. ĀŚ (VIII.7.24) and ŚŚ (XI.11.7) prescribe the hymn in the Niṣkevalya-śastra on the third chandoma-day (i.e. the ninth day) of the Daśarātra. ŚŚ (X.4.11) also pre scribes it in the same śastra on the third day also.

B. AB (XXIV.2) and KB (XXVI.16) cite the hymn in the same context on the ninth day and KB (XXII.4) on the third day of the Daśarātra. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brāhmaṇas, there is repetition of the word 'aham' in the hymn, which is a symbol of the end and the ninth as well as the third days are the end. Therefore, the hymn is appropriate on these days.

49. (D. Indra, M. Jagatī (1, 3-10), Triṣṭubh (2, 11), R. Indra Vaikuṇṭha, Ṛcs 11)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.16.3) prescribe the hymn in the śastra of the Maitrāvaruṇa at the second round and at the third round respectively in the Atirātra.

B.C. Same as under 48 (1) above.

50 (D. Indra, M. Jagatī (1-4, 6, 7), Triṣṭubh (5), R. Indra Vaikuṇṭha, Ṛcs 7)

(1) AĀ (V.3.1.2) prescribes the hymn in the Niṣkevalya-śastra in the Mahāvrata.

54. (D. Indra, M. Triṣṭubh, R. Bṛhaduktha Vāmadevya, Ṛcs 6)

(1) A. ĀŚ (VIII.7.23) and ŚŚ (X.10.6) prescribe the hymn in the Niṣkevalya śastra on the eighth day of the Daśarātra.

B. AB (XXIII.4) and KB (XXVI.12) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brahmanas, the hymn is appropriate for it contains the word 'mahitvā' (ṛc 1), which is a symbol of the eighth day.

(2) AĀ (V.1.6.1) also cites the hymn in the Niṣkevalya-śastra in the Mahāvrata.

57. (D. The viśvedevas, M. Gāyatrī, R. Śrutabandhu Gaupāyana, Ṛcs 6)

(1) A. ĀŚ (II.5.4), prescribes the hymn to be muttered by an āhitāgni, while going on a journey.

B.C. The hymn has the symbol of going away in the words 'pra' gāma patho vayam' and hence the viniyoga is based on liṅgapramāṇa and the hymn is appropriate in the context.

(2) A. ĀŚ (II.19.36) prescribes the hymn to be muttered by the ṛtvijs in the piṇḍapitṛyajña.

B.C. The hymn has the symbol of the pitrs in the word 'pitṝṇām' in rc 3 and therefore the viniyoga is based on liṅgapramāṇa and the hymn is appropriate as it expresses the desire of the rtviks to carry on the thread of sacrifice with the holy words of the pitṛs.

(3) A. ĀŚ (VI.6.18) prescribes the hymn to be inserted in case a nivid is transfered to some other hymn.

B. AB (XI.11) cites the hymn for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. In transferring the nivid, a breach in the established practice is apparant. To make up that breach the hymn expresses the desire 'let us not depart from the (right) path etc.'. The hymn is thus appropriate in the context.

59. (D. Nirṛti, M. Triṣṭubh (1-7), Paṅkti (8-10), R. Śrutabandhu Gaupāyana, Ṛcs 10)

(1) A. ŚŚ (XVI.13.5) prescribes the hymn to be recited by the ṛtvijs in healing the sacrificer, in the Puruṣamedha (after the immolation of the human viction).

B.C. The viniyoga is based on liṅgapramāṇa and the hymn is appropriate in the context, for it prays to Nirṛti to leave the sacrificer , so that he may have a new life with youthful body.

61-62. (D. The Visvedevas M. Tristubh (61) and Jagati (62.1-4), Anustubh (5, 8, 9), Brhati (6, 7), Gayatri (10), Tristubh (11), R. Nabhanedistha Manava, Rcs 27 and 11)

(1) A. AS (VIII.1.20) and SS (X.2.14) prescribe these two hymns to the Visvedevas in the Vaisvedeva-sastra on the sixth day of Prsthya-sadaha. ~~and the Dasaratra respectively~~.

B. AB (XXII.8) and KB (XXIII.8) cite the hymns in the above context. The viniyoga is based on Srutipramana.

C. AB (XXII.9) relates a legend about the Nabhanedisthe hymns which purports to say that Nabhanedistha Manava, by showing the application of these hymns on the sixth day was rewarded with a thousand by the Angirasas, who by applying these hymns in the Vaisvadeva-sastra gained the world of Heaven. KB (loc. cit.) points to the symbols of the sixth day in hymn 61 in the word 'stha' in 'manhanesthah' (rc 1) and in the hymn 62 as its being a Narasamsa.

(2) A. SS (XVI.11.28) prescribes the hymn 62 amongst the Narasamsas which are to be recited in the Purusamadha while the human victim is let loose to roam about for a year.

B.C. The viniyoga is based on lingapramana. In the Asvamedha, whose model is closely followed by the Purusamedha, Gathas, are recited during the period of one year, while the horse is roaming about (if SB XIII.5.4). Similarly Narasamsas are related during the period while the human victim is roaming about.

63. (D. The Visvedevas, M. Jagati (1-15), Tristubh (16, 17), R. Gayaplata)

(1) A. AS (VII.7.2) and SS (X.4.14) prescribe the hymn in the Vaisvadeva-sastra on the third day of the prsthya sadaha. ~~and the Dasaratra respectively.~~

B. AB (XXI.2) and KB (XXII.5) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brāhmanas, the symbol of the third day in the hymn is the word 'parāvataḥ' (ṛc 1).

64. (D. The Viśvedevas, M. Jagatī (1-11, 13-15), Triṣṭubh (12, 16, 17)
R. Gaya Plāta, Ṛcs 17)

(1) A. ŚŚ (XI.4.10) prescribes the hymn in the Vaiśvadeva-śastra on the first and the fifth days of the Abhiplava ṣaḍaha.

B. KB (XX.2 and XXI.3) cites the hymn for the same purpose on the first and the fifth days. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.), the hymn is appropriate for the first day, for it contains 'ā' (ṛc 1) which is a symbol of the first day and for the fifth day because it has the days symbol in the word 'dhanam' (ṛc 6).

(2) A. ŚŚ (XI.15.8) prescribes the hymn in the Vaiśvadeva-śastra in the Viśvajit which forms part of a sattra and which has Bṛhat in the first Pṛṣṭha-stotra.

B.C. Same as under (1) above.

65. (D. The Viśvedevas, M. Jagatī (1-14), Triṣṭubh (15), R. Vasukarṇa Vasukra, Ṛcs 15)

(1) A. ŚŚ (XI.7.10, XI.9.11 and XI.12.14) prescribes the hymn in the Vaiśvadeva-śastra on the fourth day of the Abhiplava ṣaḍaha, on the sixth day of the fourth Abhiplava and optionally on the first Svarasāman day.

B. KB (XXI.2 and XXIV.9) cites the hymn in the Vaiśvadeva-śastra on the fourth day and on the first Svarasāman day. The viniyoga is based on Śrutipramāṇa.

C. According KB (XXI.2), the hymn has the symbol of the fourth day in the word 'janitrī' (rc 7) and according to KB (XXIV.9) it has the symbol of the svarasāman in the word 'svah' (rc 1).

66. (D. The Viśvedevas, M. Jagatī (1-14), Triṣṭubh (15), R. Vasukarna Vasukra, Rcs 15)

(1) A. ĀŚ (VII.5.23) prescribes the hymn in the Vaiśvadeva-śastra on the first day of the sadahas.

ŚŚ (XI.5.6; XI.12.16 and XI.14.33) prescribes the hymn in the Vaiśvadeva-śastra on the second day of the Abhiplava Sadaha, on the second Svarasāman-day and on the Viṣuvant-day.

B. AB (XX.2) cites the hymn in the Vaiśvadeva-śastra on the first day of the Pṛṣṭhya-ṣaḍaha. The viniyoga as given by ĀŚ (loc. cit.) is based on Śrutipramāna. KB (XX.3, XXIV.9 and XXV.9) cites the hymn in all the three contexts prescribed by ŚŚ (loc. cit.)- The viniyogas given by ŚŚ (loc. cit.) are based on Śrutipramāna.

C. According to AB (loc. cit.) the hymn is appropriate for the first day because of the word 'Svastaye' in it. KB (loc. cit.) finds the symbols of the three contexts in the words 'ut', 'jyotiṣkṛt' and 'Sūrya' occuring in the hymn.

67. (D. Bṛhaspati, M. Triṣṭubh, R. Ayāsya Āngirasa, Rcs 12)

(1) A. AS (VII.9.3) prescribes the hymn to be inserted in the śastra of the Brāhmaṇācchaṁsin in the ukthyas of the Abhiplava Sadaha.

B.C. Same as under 42. (1) above.

68. (D. Bṛhaspati, M. Triṣṭubh, R. Ayāsya Āngirasa, Rcs 12)

(1) A. ĀŚ (VI.1.5) and ŚŚ (IX.3.4) prescribes the hymn in the śastra of the Brāhmaṇācchaṁsin in the ukthya.

70. (D. Idhma (1) Narāśaṃsa (2), Iḍā (3), Barhis (4), The Divine Doors (5), The Dawn and Night (6), The two Divine Hotṛs (7), The three Godesses- Sarasvatī, Iḍā, Bhāratī (8), Tvaṣṭṛ (9), Vanaspati (1), Svāhākṛtis (11), M. Triṣṭubh, R. Sumitra Vadhryaśva, Rcs 11)

(1) For A.B.C. See under I. 13. This is the Āpri hymn of the Vadhryaśvas.

73. (D. Indra, M. Tristubh, R. Gaurivīti Śaktya, Rcs 11)

(1) A. ĀŚ (V.14.19) and ŚŚ (VII.19.15) prescribes the hymn in the Marutvatīya-śastra in the Agniṣṭoma. Nivid is to be inserted in the middle of this hymn.

B. AB (XII.8) and KB (XV.3) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) praises this as the propagator of the sacrificer, bringer of victory and leading to heaven, for its Rsi Gaurivīti Śāktya went nearest the world of heaven. KB (loc. cit.) explains the significance of this hymn otherwise -- the hymn says that Indra is 'born' and Indra is born in that he slew Vṛtra, thus he who sacrifices is born, (i.e. gains victory)

(2) A. ŚŚ (XI.13.20) prescribes the hymn in the Marutvatīya-śastra on the Viṣuvant-day.

B. KB (XXV.3) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.), apadhvāntamūrṇuhi pūrdhi cakṣuḥ' (rc 11) is the symbol of the Viṣuvant.

76. (D. The pressing-stones (Grāvāṇaḥ), M. Jagatī, R. Sarpa Jaratkarṇa Airāvata, Rcs 8)

(1) A. ĀŚ (V.12.10) prescribes the hymn in the recitation of the Grāvastut to be inserted before the last verse of the Arbuda hymn (X.94)

at the midday pressing in the Agnistoma.

B.C. AB (XXVI.1.2), dealing with the recitation of the grāvastut does not mention this hymn. It mentions the hymn by Arbuda Kādraveya (X. 94) ŚŚ and KB also do not prescribe this hymn. The hymn is by a Sarpa and is in Jagatī and is in praise of the pressing-stones. Hence the viniyoga is based on lingapramāṇa, and the hymn is appropriate in the context.

79-80. (D. Agni, M. Triṣṭubh, R. Agni-saucīka, Rcs 7 each)

(1) A. ĀŚ (IV.13.7) prescribes the two hymns in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

83-84. (D. Manyu, M. Tristubh (83), Tristubh (84. 1-3), Jagatī (84, 4-7), R. Manyu Tapasa, Rcs 7 each)

(1) A. ĀŚ (IX.7.2) and ŚŚ (XIV.22.5) prescribe the two hymns in the Niskevalya (83) and the Marutvatīya (84) śastras in the Ajira Ekāha, which is an incantation-rite (abhicāra).

B.C. Hymn 83 praises Indra as Manyu and hymn 84 lauds Indra Marutvant as Manyu. The viniyoga is based on lingapramāṇa and because of Manyu, the hymns are appropriate in an abhicāra rite.

86. (D. Indra, M. Paṅkti, R. Vrsākapi Aindra and Indrāṇī, Rcs 23)

(1) A. ĀŚ (VIII.3.4) and ŚŚ (XII.13.1) prescribe the hymn in the ukthya-śastra of the Brāhmaṇācchaṃsin on the sixth day in an Ahīna-Somayāga.

B. AB (XXX.3) and KB (XXX.5) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) Vrsākapi-hymn is the body and through it body { of the sacrifice } is supported.

(2) A. ĀŚ (VIII.4.2) and ŚŚ (XII.6.13) prescribe the hymn in the śastra of the Brāhmaṇācchaṁsin at the midday-pressing in the Viśvajit.

B.C. The viniyoga is based on liṅgapramāṇa. The midday-pressing is for Indra and therefore, the hymn is appropriate in the context.

88. (D. Agni Vaiśvānara, M. Triṣṭubh, R. Mūrdhanvant Āṅgirasa, Ṛcs 19)

(1) A. ĀŚ (VIII.8.6) and ŚŚ (X.6.19) prescribe the hymn to Vaiśvānara in the Āgnimāruta-śastra on the fifth day of the Vyūḍha type of Daśaratra.

B. AB (XXII.3) and KB (XXIII.3) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brāhmaṇas, the word 'havis' occuring in the beginning of the hymn is a symbol of the fifth day.

89. (D. Indra, M. Triṣṭubh, R. Reṇu Vaiśvāmitra, Rcs 18)

(1) A. ŚŚ (XII.4.21) prescribes the hymn in the śastra of the Brāhmaṇācchaṁsin on the chandoma days (i.e. seventh, eighth and ninth days) in the Daśarātra.

B.C. Same as under 42 (1) above.

(2) A. ĀŚ (IX.8.6) and ŚŚ (XIV.24.4) prescribe the hymn in the Niṣkevalya śastra in the Sūryastut Ekāha.

B.C. The viniyoga is based on liṅgapramāṇa. As sūrya is lauded with Indra in the hymn, it is appropriate in the context.

90. (D. Puruṣa, M. Anuṣṭubh (1-15), Triṣṭubh (16), R. Nārāyaṇa, Ṛcs 16)

(1) A. SS (XVI.13.1) prescribes the hymn to be recited by the Hotṛ over the human victim in the Puruṣamedha, when he has been immolated (Saṁjñapta)

B.C. The viniyoga is based on liṅgapramāṇa. The hymn alludes to the sacrifice with Puruṣa and therefore it is appropriate in the context.

91. (D. Agni, M. Jagatī (1-4), Tristubh (15), R. Aruṇa Vaitahavya, Ṛcs 15)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Jagatī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1

92. (D. The Viśvedevas, M. Jagatī, R. Śāryata Mānava, Ṛcs 15)

(1) A. ĀŚ (VII.6.6)* and ŚŚ (X.3.14) prescribe the hymn to the Viśvedevas in the Vaiśvadeva-śastra on the second day of the Ṣaḍahas and the Daśarātra respectively.

B. AB (XX.4) and KB (XXII.2) prescribe the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. AB (Loc. cit.) and KB (loc. cit.) state that the hymn is appropriate for the second day, as it contains the word 'Vṛṣa' in 'Vṛṣā ketur yajato dyāmaśāyata' (rc 1). AB (loc.cit.) further states that the hymn is by Śāryāta Mānava, who made the Angirasas discern the sacrifice on this day and therefore a hymn by him is very appropriate on this day. KB (loc.cit.) simply points to the hymn being by Śāryāta and does not narrate the episode.

(2) A. ĀŚ (VII.4.12) prescribes the hymn in the Vaiśvadeva-śastra on the caturviṁśa-day. SS (XI.2.8) simply states in the context of the Caturviṁśa day, that the hymn to the Viśvedevas is taken from the second day.

B. KB (XIX.9) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states that the hymn is appropriate for this day, because it is by Śāryāta and has the symbol of this day in 'Sam' in 'Indro mitro Varuṇo samcikitrire' (ṛc 4), which is the symbol of the Saṁvatsara and hence of this day.

*ĀŚ (VII.6.6) prescribes in the context of the second day, Caturviṁsikam tritiyasavanam and as this sukta is prescribed on that day, it is taken here also

94. (D. The Pressing-stones (Grāvāṇaḥ), M. Jagatī (1-4, 6, 8,-13), Triṣṭubh (5, 7, 14, R. Arbudakādraveya, Ṛcs 14)

(1) Ā́Ś Ā́Ś (V.12.9) and ŚŚ (VII.15.4,5,6,9,10) prescribe the hymn in the recitation of the Grāvāstut at the midday-pressing in the Agniṣṭoma.

B. AB (XXVI.1) simply states that the hymn by Arhuda kādraveya is recited by the Grāvāstut. KB (XXIX.1) cites the hymn by pratīka in the context. The viniyoga is based on Śrutipramāṇa.

C. Both the Brāhmaṇas relate that Arbuda Kādraveya appeared at the midday-pressing of the Gods at their Sarvacaru-sacrifice and showed them the function of the Gravastut. AB narrates the episode at some length; KB is brief.

96. (D. Indra (with Haris), M. Jagatī (1-11), Triṣṭubh (12, 13,), R. Sarvahari Aindra Ṛcs 13)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.18.4) prescribe the hymn in the śastra of the Brāhmaṇācchaṁsin and the Acchāvāka respectively at the third round in the Atirātra.

B.C. Same as under 48 (1) above.

(2) A. ŚŚ (XI.14.10) prescribes the hymn in the Niṣkevalya-śastra on Viṣuvant day.

B. KB (XXV.7) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.), the hymn is appropriate for this day, because it contains the word 'Sūrya' (ṛc 11).

100. (D. Indra, M. Jagatī (1-11), Triṣṭubh (12), R. Duvasyu Vāndana, Ṛcs 12)

(1) A. ŚŚ (XI.9.9) prescribes the hymn in the Vaiśvadeva-śastra on the sixth day of the second Abhiplava period.

B.C. The viniyoga is based on liṅgapramāṇa. The hymn appropriate for the sixth day, because it has the same ending 'Vṛṇīmahe' in its verses, which is a symbol of the sixth day.

102. (D. Indra, M. Bṛhatī (1,3,12), Triṣṭubh (2,4-11), R. Mudgala Bhārmyaśva, Ṛcs 12)

(1) A. ŚŚ (XVIII.11.2) prescribes the hymn in the Bṛhatī-group of verses to Indra within the Niṣkevalya-śastra in the Mahāvrata.

B.C. The viniyoga is based on liṅgapramāṇa and the hymn is appropriate to the context, for it is addressed to Indra in Bṛhatī.

103. (D. Indra, M. Triṣṭubh (1-12), Anuṣṭubh (13), R. Apratiratha Aindra, Rcs 13)

(1) A. ĀŚ (I.12.27) prescribes the hymn to be recited by the Brahman, while fire is being carried (Agnipraṇayana) to the Mahāvedī in the Somayāga with Cayana.

B.C. ŚB (IX.2.3.6) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa. The hymn is appropriate to the context, for it lauds Indra with the Maruts and Bṛhaspati.

104. (D. Indra, M. Triṣṭubh, R. Aṣṭaka Vaiśvāmitra Ṛcs 11)

(1) A. ŚŚ (VII.23.7) prescribes the hymn in the Niṣkevalya-śastra of the Brāhmaṇācchaṁsin in the Agniṣṭoma, if Śyaita is Pṛṣṭha-stotra.

B.C. The viniyoga is based on liṅgapramāṇa and the hymn is appropriate to the context, for it lauds the might of Indra.

106. (D. The Aśvins, M. Triṣṭubh, R. Bhūtāṁśa Kāśyapa, Ṛcs 11)

(1) A. ĀŚ (IX.11.19) prescribes the hymn in the extra-śastra of the Acchāvāka in the Āptoryāma.

110. (D. Agni Samiddha (1), Tanūnapāt (2), Iḍa (3), Barhis (4), The Divine Doors (5), The Dawn and Night (6), The two Divine Invokes (7), The three Godesses-sarasvatī, Iḷa, Bhārati (8), Tvaṣṭṛ (9), Vanaspati (10), Swāhākṛtis (11), M. Triṣṭubh, R. Jāmadagni Bhārgava, Ṛcs 11)

(1) A. Āś (III.2.6) and Śś (V.16.6) prescribe the hymn as the Āpri-sūkta in the Animal-sacrifice for all optionally; otherwise it is the Āpri-sūkta of the descendants of Jamadagni.)

B.C. Same as under I. 13.

113. (D. Indra, M. Jagatī (1-9), Triṣṭubh (10), R. Śataprabhedana Vairūpa, Ṛcs 10)

(1) A. Āś (VIII.7.22) and Śś (X.10.5) prescribe the hymn in the Marutvatīya śastra on the eighth day of the Daśarātra.

B. AB (XXXIII.3) and KB (XXVI.12) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. Both the Brāhmaṇas state that the symbol of the eighth day in the hymn is the word 'mahimānam' (ṛc 1).

(2) A. Śś (XII.26.13) prescribes the hymn in the śastra of the Acchāvāka at the midday-pressing on the sixth day of the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa and the hymn is appropriate in the context, for it contains the word 'dyavi' (ṛc 1), which is a symbol of the sixth day.

115. (D. Agni, M. Jagatī (1-7), Triṣṭubh (8), Śakvarī (9), R. Upastuta Vārṣṭihavya, Ṛcs 9)

(1) A. Āś (IV.13.7) prescribes the hymn in the Jagatī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

(2) A. ŚS (XI.8.7) prescribes the hymn in the Āgnimāruta-śastra on the fifth day of the Abhiplava-ṣaḍaha.

B. KB (XXI.3) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states that the hymn is appropriate in the context, for it has the symbol of the fifth day in the word 'mahintamāya'(rc 6).

118. (D. Agni, M. Gāyatrī, R. Uruksaya Āmahīyava, Rcs 9)

(1) A. ĀŚ (II.16.4) prescribes the hymn to be recited if fire is not produced even after a long time of churning.

B. AB (III.4) cites the hymn for this purpose. The viniyoga is bases on Śrutipramāṇa.

C. AB (loc. cit.) calls it a Rakṣohā Sūkta, which smites away the Rakṣasas who are not letting Agni be born.

(2) A. ĀŚ (IV.13.7) prescribes the hymn in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

120. (D. Indra, M. Triṣṭubh, R. Bṛhaddiva Ātharvaṇa, Rcs 9)

(1) A. ĀŚ (VII.3.21) and ŚS (XI.2.6) prescribe the hymn for the Niṣkevalya-śastra on the caturviṁśa-day.

B. KB (XIX.9) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.), the symbol of the day in the hymn is Sam (rc 2).

(2) A. ĀŚ (IX.8.22) and ŚS (XIV.39.9) prescribe the hymn in the Niṣkevalya-śastra in the two Ekāhas named as Rāśi and Marāya. ĀŚ (IX.8.9) and

SS (XV.2.18) prescribes the hymn in the Niskevalya-sastra in the Vajapeya. AS (IX.8.9) prescribes the hymn in the Niskevalya-sastra in the Vyomaa Visvadevastut and Pancasavadiya Ekahas and SS (XIV.29.9) employs it for the same purpose in the Rtu-Masa-Paksa-Naksatra-Ahoratra-Muhurta -Nimesa-Dhvamsi-Stomas (all Ekahas); SS (XV.8.1) prescribes it the Sutra enjoined to be performed after the Vajapeya and lastly SS (XVI.21.31. and XVI.23.18) prescribed the hymn for the same purpose on the second day of the Triratra and Caturatra Ekahas.

B.C. All the above, mentioned viniyogas are based on lingapramana. The hymn extols the mighty deeds of Indra alone and therefore is appropriate for the Niskevalya-sastra.

(2) A. SS (XVIII.1.14) prescribes the hymn in the Niskevalya-sastra in the Mahavrata.

B.C. AA (V.1.6.9) cites the hymn in the Niskevalya-sastra in the Mahavrata. The viniyoga is based on Srutipramana and the hymn is appropriate to the context.

122. (D. Agni, M. Jagati (2-4, 6-8), Tristubh (1, 5), R. Citramahas Vasistha, Rcs 8)

(1) A. AS (IV.13.7) prescribes the hymn in the Jagati-part of the Agni-section of the Prataranuvaka in the Agnistoma.

B.C. See under I. 1.

(2) A. SS (X.8.20) prescribes the hymn to Jatavedas in the Agnimaruta-sastra on the fourth day of the Dasaratra.

B. KB (XXII.9) cites the hymn in the same sastra on the fourth day of the Prsthya-sadaha. The viniyoga is based on Srutipramana.

C. According to KB (loc. cit.) the hymn is appropriate for the fourth day as it contains 'ā' (rc 2).

(3) A. ŚŚ (XIV.57.4) prescribes the hymn in the Agnistut Ekāha in place of the hymn to the Maruts in the Āgnimāruta-śastra.

B.C. The viniyoga is based on Samākhyāpramāṇa, supported by liṅgapramāṇa. As the very name Agnistut suggests, everything in this Ekāha should refer to Agni. This sūkta, addressed to Agni, mentions the Maruts (rc 5) and therefore is appropriate in place of the hymn to the Maruts.

123. (D. Vena, M. Tristubh, R. Vena Bhārgava, Ṛcs 8)

(1) A. ŚŚ (V.9.17) prescribes the hymn in the pūrvapaṭala of the Pravargyābhiṣṭava.

B. KB (VIII.5) cites the hymn in the above context, verse 6 of the hymn is omitted from the hymn and inserted later on in the recitation. The viniyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) remarks that vena is Indra and by reciting verses for Vena, Indra is hailed in the isti.

128. (D. The Viśvedevas, M. Tristubh (1-8), Jagatī (9), R. Vihavya Āṅgirasa, Ṛcs 9)

(1) A. ĀŚ (VI.6.17) and ŚŚ (XIII.5.17) prescribe the hymn for the Vaiśvadeva-śastra in a Saṁsava. The coinciding within the range of congisance of two Soma yāgas of two sacrificers who hate each other is called Saṁsava. (jñanaviṣaye vidviṣānayoh sutyayorahnoh sannipatanam saṁsava ityācakṣate).

ŚŚ [IV.2 7-8] prescribes the hymn for paying reverence to the sacred fires also

B. The hymn is addressed to the Viśvedevas and thus the viniyoga is based on liṅgapramāṇa.

C. In the hymn the Gods are invoked to ignore the rival and come to ones sacrifice and thus the meaning accords well with the context.

131. (D. Indra (with the Aśvins in 4, 5), M. Tristubh (1-3, 5-7), Anuṣṭubh (4), R. Sukīrti Kākṣīvata, Rcs 7)

(1) A. ĀŚ (VIII.4.9) and ŚŚ (XII.13.1) prescribe the hymn in the uktha-śastra of the Brāhmaṇācchaṁsin on the sixth day of the Daśarātra.

B. AB (XXX.3) and KB (XXX.5) refer to this hymn in the context. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) states that the sukīrti-hymn is the birth place of the Gods and by its recitation the sacrificer is produced from the Sacrifice, which is the birth-place of the Gods.

137. (D. The viśvedevas, M. Anuṣṭubh, R. Bhārdvaja (1), Kaśyapa (2), Gotama (3), Atri (4), Visvāmitra (5), Jamadagni (6), Vasiṣtha (7), Rcs 7)

(1) A. ŚŚ (XVI.13.3) prescribes the hymn to be recited by the Hotr in the Puruṣamedha for healing the sacrificer ' yajamānam bhisajyanti) after the immolation of the humna victim.

B.C. The viniyoga is based on liṅgapramāṇa and the hymn is appropriate to the context, for it invokes the Gods to heal the sacrificer.

143. (D. Aśvins, M. Anustubh, R. Atri Sāmkhya, Rcs 6)

(1) A. ĀŚ (IV.15.2) prescribes the hymn in the Anustubh-part of the Aśvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1 .

147. (D. Indra, M. Jagatī (1-4), Triṣṭubh (5), Suvedā Śairīsi, Rcs 5)

(1) A. ĀŚ (VI.4.10) prescribes the hymn in the śastra of the Maitrāvaruṇa at the third round in the Atirātra.

B.C. Same as under 48 (1) above.

153. (D. Indra, M. Gāyatrī, R. Devajāmis, Rcs 5)

(1) A. ĀŚ (VI.4.10) prescribes the hymn in the śastra of the Maitrāvaruṇa at the second round in the Atirātra.

B.C. Same as under 48 (1) above.

154. (D. The Departed soul, M. Anuṣṭubh, R. Yamī Vaivasvatī, Rcs 5)

(1) A. ĀŚ (VI.10.19) prescribes the hymn to be recited in paying reverence to the departed sould (pretopasthāna).

B.C. The hymn exhorts the departed soul to be united with the Pitṛs. The viniyoga is based on liṅgapramāṇa and the hymn is appropriate to the context.

156. (D. Agni, M. Gāyatrī, R. Ketu Āgneya, Rcs 5)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.1) prescribe the hymn in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

157. (D. The Viśvedevas, M. Dvipadā Triṣṭubh, R. Bhuvana Āptya, Rcs 5)

(1) A. ĀŚ (VIII.7.24) and ŚŚ (X.10.7) prescribe the hymn in the Vaiśvadeva-śastra on the eighth day of the Daśarātra.

B. AB (XXIII.4) and KB (XXVI.13) cite the hymn in the above context. The viniyoga rests on Śrutipramāṇa.

C. AB (loc. cit.) remarks that the hymn is Dvipadā and man also is dvipada; thus sacrificer through this hymn gains support in cattle, which are represented by the chandoma-days.

158. (D. Sūrya, M. Gāyatrī, R. Cakṣu Saurya, Rcs 5)

(1) A. ĀŚ (VI.5.18) prescribes the hymn in the Sūrya-section of the Āśvina-śastra in the Atirātra.

B.C. AB (XVII.3) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa. The hymn invokes Sūrya and therefore is appropriate as it is recited after the Sun-rise.

160. (D. Indra, M. Tristubh, R. Purana Vaisvamitra, Rcs 5)

(1) A. AS (IX.7.32) and SS (XIV.21.3) prescribe the hymn in the Niskevalya-sastra in the Tivrasoma (or as SS has it Tivrasava) Ekaha.

B.C. The viniyoga is based on Samakhya-pramana supported by lingapramana for the hymn invokes Indra to the strong drink of Soma (Tivrasoma) and the hymn is appropriate to the context.

161. (D. Indragni, M. Tristubh (1-4), Anustubh (5), R. Yaksmanasana Prajaptya, Rcs 5)

(1) A. SS (XVI.13.4) prescribes the hymn to be recited by the principal Priests to heal the sacrificer after the immolation of the human-victim in the Purusamedha.

B.C. The viniyoga is based on lingapramana, for the hymn invokes Indragni to release (the sacrificer) from the bonds of Yaksma etc. so that he may live long. Thus the hymn is appropriate to the context.

163. (D. Yaksmanasana, M. Anustubh, R. Vivrhakasyapa, Rcs 6)

(1) A.B.C. Same as under 161. above.

172. (D. Usas, M. Dvipada Viraj, R. Samvarta Angirasa, Rcs 4)

(1) A. AS (VIII.7.24) and SS (X.9.16) prescribe the hymn in the Vaisvadeva-sastra on the seventh day of the Dasaratra.

B. AB (XXIII.2) and KB (XXVI.10) cite the hymn for the same purpose. The viniyoga is based on Srutipramana.

C. AB (loc. cit.) explains the significance of the hymn in the context by stating that the chandoma are cattle, which are four-footed while this hymn in Dvipada metre represents man and thus by the recitation of this hymn on the first chandoma day, the sacrificer finds support in the cattle.

174. (D. Rājan, M. Anuṣṭubh, R. Abhīvarta Āṅgirasa, Rcs 5)

(1) A.B.C. AB (XXXVII.6) cites the rc in the context of the Punarābhiṣeka; if when two rival armies meet in battle and a Kṣatriya runs upto the king with the request that the king should do for him something that he may conquer the rival army, and if the king accepts his request, the king should touch his chariot and then make him turn with this hymn.

The hymn expresses benediction for conquering enemies and rivals and therefore is accordant with the context. The viniyoga is based on Śrutipramāṇa.

175. (D. The Pressing-stones, M. Gāyatrī, R. Ūrdhvagrāvā Ārbudi, Rcs 4)

(1) A. ĀŚ (V.12.10) prescribes the hymn in the recitation of the Grāvastut at the midday-pressing in the Agniṣtoma.

B.C. The viniyoga is based on liṅgapramāṇa for the hymn is addressed to the Pressing-stones (grāvāṇah) and therefore suits the context.

177. (D. Prajāpati, M. Jagatī (1), Triṣṭubh (2,3), R. Pataṅga Prājāpatya Rcs 3)

(1) A. ĀŚ (IV.6.3) and ŚŚ (V.9.14) prescribe the hymn of three verses in the Pūrvapaṭala of the Pravargyābhiṣṭava, when the Mahāvīra is being anointed.

B. AB (IV.1) and KB (VIII.4) cite the three verses in the same context. The viniyoga rests on Śrutipramāṇa.

C. The ṛcs refer anointing (pataṅgamaktam asurasya māyayā etc.) and therefore are appropriate.

(2) A. ŚŚ (XI.14.17) prescribes the hymn in the Niṣkevalya-śastra in the Viṣuvant, day

B. KB (XXV.7) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the hymn is appropriate for it has the symbol of the Viṣuvant in the word 'Svaryam' (ṛc 2).

178. (D. Tārkṣya, M. Triṣṭubh, R. Ariṣṭanemi Tārkṣya, Rcs 3)

(1) A. ĀŚ (VII.1.13) and ŚŚ (XI.14.28; XII.11.12) prescribe this hymn in the Niṣkevalya-śastra on each day of the Daśarātra and on the Viṣuvant day.

B.C. AB (XVIII.8 etc.) and KB (XXV.8) cite the hymn in the above contexts. The viniyoga is based on Śrutipramāṇa and the hymn is appropriate for it is in praise of Indra in the form of Tārkṣya.

181. (D. The viśvedevas, M. Triṣṭubh, R. Pratha Vasistha (1), Sapratha Bhāradvāja (2), gharma Saurya (3), Rcs 3)

(1) A. ĀŚ (IV.6.3) prescribes the hymn in the pūrvapaṭala of the Pravargyābhiṣṭava.

B. AB (IV.4.) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the hymn symbolises the body of the Mahavīra and by its recitation the Mahavīra is provided with body and form.

183. (D. Prajāpati, M. Triṣṭubh, R. Prajāvant Prājāpatya, Ṛcs 3)

(1) A. ĀŚ (IV.6.3) prescribes the hymn in the pūrvapaṭala in the Pravargyābhiṣṭava.

B. AB (IV.4) and KB (VIII.4) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brāhmaṇas, the hymn is addressed to Prajāpati and refers to offsprings and thus confers offsprings upon the sacrificer. KB does not prescribe this hymn in the context.

184. (D. Viṣṇu, M. Anuṣṭubh, R. Tvaṣṭṛ Garbhakartṛ, Rcs 3)

(1) A. B. C. KB (VIII.5) cites the hymn at the end of the Pūrva-paṭala of the Pravargyābhiṣṭava and remarks that the hymn be recited in the house of him who desires offspring. AB, ĀŚ and ŚŚ do not prescribe the hymn.

186. (D. Vāyu, M. Gāyatrī, R. Ula Vātāyana, Ṛcs 3)

(1) A. ŚS (XVI.13.4) prescribes the hymn to be recited in healing the sacrificer after the immolation of the human victim in the Puruṣamedha.

B.C. The viniyoga is based on liṅgapramāṇa. The hymn invokes Vāyu to bring in healing powers and increase our span of life and thus accords well with the context.

187. (D. Agni, M. Gāyatrī, R. Vatsa Āgneya, Ṛcs 5)

(1) A. ĀŚ (IV.13.7) and ŚS (VI.4.1) prescribe the hymn in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

(2) A. ĀŚ (VIII.11.4) prescribes the hymn in the Āgnimāruta-śastra on the ninth day of the Daśarātra. ŚS [IV 2 10] prescribes the hymn for paying reverence to the sacred fires in the Anvādhān

B. AB (XXIV.2) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the hymn is appropriate for the ninth day for it has the same ending -- ' sa naḥ parṣadati dviṣaḥ' --- in each of its ṛcs, which is a symbol of the ninth day.

188. (D.Agni, M. Gāyatrī, R. Śyena Āgneya, Ṛcs 3)

(1) A. ĀŚ (IV.13.7) prescribes the hymn in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. Same as under I. 1.

189. (D. Sūrya, M. Gāyatrī, R. Sārparājñī, Ṛcs 3)

(1) A. ĀŚ (VIII.13.6) and ŚS (X.13.26) prescribe the hymn to be recited by the Hotṛ at the end of the offering of the Mānasa-graha on the tenth day of the Daśarātra.

B. AB (XXIV.4) and KB (XXVII.4) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. AB remarks that the sārparājñī is this earth in the beginning the earth was bare and Sārparājñī saw this hymn and through it obtained all her desires and therefore the recitation of this hymn fulfills the desires of the sacrificer. KB (loc. cit.) states that Sārparājñī is this earth and speech and cow also, meaning that all these prosper by the recitation of this hymn.

RESUME

The context wise break-up of the hymns, the viniyoga of which is laid down by the Śrauta-sūtras and the Brāhmaṇas of the Ṛgveda is as follows:

Agnyupasthana ---- I. 94 (1); 97; V.24; X.128; 187.

Digupasthana ---- V. 83

Going on a Journey -- X.57 (1)

Piṇḍapitṛyajña ---- V.24; X.57 (2)

Pretopasthāna ---- X.154

Bathing after the funeral rites.---- X. 9.

Śūlagava ---- I.43; 11; II.33

(a) Animal Sacrifice --- I.154; II.40; III.8; 21; VI.1 (2); 57

(b) Āprī Suktas --- 1.13; 142; 188; II.3; III.4; V.5; VII.2; IX.5; X.90; 110.

Soma Sacrifice

Recitation of the Hotr

Agnimanthana -- I.74; X.118

Pravargyabhistava -- I.112; II.23; 39; V. 78 (2); IX.73; X.123; 177 (1); 181; 183; 184.

Aponaptriya --- X.30;

Rtuyajas --- I.15; II.36; 37.

Prataranuvaka --- I.1; 12; 2?; 31; 34; 36; 44; 45; 46; 47; 48; 49; 60; 71-73; 74 (1); 75-79; 92; 94 (2); 95; 96 (1); 112 (2); 113; 116-119; 123; 124; 140 (1); 141; 143 (1); 144-148; 150; 157; 180-184; 189; II.1 (1); 2 (1); 4 (1); 5 (1); 6; 7; 9; 10; 39; III.1 (1); 5-7; 9; 10; 11(1); 13;(1) 14-18; 22; 23; 27; 58; 61; IV.2; 3; 4; 6 (1); 8 (1); 9 (1); 11; 12; 43-45; 51; 52; V.1-3; 4 (1); 6 (1); 8 (1); 9; 10 (1); 11 (1); 12; 13 (1); 14; 15; 20-23; 25; 26; 73-75; 76 (1) 77 (1); 79; 80. VI. 1 (1); 2 (2); 3 (1); 4 (1); 5; 6; 10-13; 14 (1); 62-65; VII.3 (1); 4 (2); 7-12; 15; 16; 67; 69-81; VIII.8 (1); 10; 23; 43; 44; 60; 71; 73; 75 (1); 84; 85 (1); 87. X.1.7; 39-41; 46; 79; 80; 91; 115 (1); 118 (2); 122 (1); 143; 156; 187 (1); 188.

Camasonnayana ----- IV.6 (2); V.8 (3); VII.3 (3)

Sastras

Ajya Sastra ---- I.12 (2); 74 (2); 128; II.5 (2,3); III.1 (2); 13 (2); IV.10; 58; V 6 (2,3); 10 (2,3); VI 2 (1); 14 (2); VII 1.(1,3, 4,5); 3 (2); 4 (1); 12 (2); VIII 74; 75 (2); X. 21;

Prauga Sastra ---- I. 2; 3; 137; II 41; V. 72;

I. 137; and V. 72 are trcas and form only a part of the sastra; II.41 also has descrepancy in having only two verses for Vayu; thus only I. 2; 3 make up a perfect Prauga.

<u>Marutvatīya-śastra</u>

I. 52; 63 (1); 80; 100; 101; 129; 165; 169; II. 11; III. 32; 35; 47; 49; 50; IV. 21; 23 (2); 26; V. 29 (1,2) 30; 31; VI. 3 (2); 17; 19; 21; 40 (1, 2); VII. 61; X. 73 (1,2) 84; 113 (1);

<u>Niṣkevalya-śastra</u>

I. 8 (4); 9 (2); 10; 11; 32; 33; 51(2); 55 (2,3); 56; 57(1); 61 (2); 63 (2); 81 (1); 102-104; 130; 174; 177; II. 12(1,2,3) 13 (2); 15 (1); 16 (3); 21; III. 43 (2); 44; 46; IV. 16 (1,3) 17; 20; 27; VI. 4 (2); 18; 20 (1,2,4) 22 (3); 23-25; 31 (1,3,4) 32 (1); 34(1,2); 35 (1); 36 (1); 37; 38; VII. 19 (1,2,3) 20 (1); 22 (2); 24-28; VIII. 12; 13; 14 (1); 16 (2); 32; 37; 40; 45; 49-55; 81; 82; 88; 90; 98; 99; X. 22; 27; 29 (2); 48 (2); 50; 54 (1,2); 83; 89 (2); 96 (2); 102; 120 (1,2,3) 160; 177 (2); 178;

<u>Vaiśvadeva-śastra</u>

I. 14; 35; 65; 89; 110; 111; 121; 122; 159-161; 164; 185; II. 38; III. 54; 55; 60; IV. 33; 34; 36; 53; 54; V. 41; 42; 44; 46; 48; 81; VI. 49; VII. 34; 45; 48; 53; VIII. 27-31; 83; X. 35; 36; 61; 62 (1); 63; 64 (1,2); 65; 66; 92 (1,2); 100; 128; 157; 172 (1).

<u>Āgnimāruta-śastra</u>

I. 37; 38; 58; 64; 85-87; 96 (2); 98; 99; 140; 143; 144; II. 1 (2); 2 (2); 4 (2); 34; III. 2; 3; 11 (2); IV. 8 (2); 9 (2); V. 8 (2); 11 (2); 13 (2); 54; 55; 57; 59; VI. 1-9; VII. 1 (2); 6; 56; 57; VIII. 7; X. 88; 115 (2); 122 (2,3); 187 (2);

<u>Āśvina-śastra.</u>

I. 116; X. 37.

Atirātra-śastras (in the night-rounds)

I. 51; II. 21 and X. 48.

Extra-śastra in the Āptoryāma ----

V. 76 (3).

Recitation of the Hotrakas

Maitrāvaruṇa

I. 1 (2); 4 (2); 16; 25; 55 (1); II. 16 (2); III. 48; 49(2); IV. 16 (2); 19; 22; 23 (1); 24; 25; 27 (1); 35; 41; 42; V. 13(3) 68; 77 (2); VI. 31(2); 36 (2); 68; VII. 21(1); 82; 83; 84; 85; 86; 87; 88; VIII. 8 (2); 49-56; X. 49; 147.

Brāhmaṇācchaṁsin.

I. 4 (1); 5 (1); 6 (1); 7 (1); 8 (1); 53; 57 (2); 61 (1); 63 (3); 81 (2); 83; 119; II. 17 (2); III. 34; 40; 41; 42; IV. 50; VI. 22; 73; VII. 19 (4); 23(1); 97. VIII. 14 (2); X. 29 (1); 42; 43; 44; 67; 68; 86 (1,2); 89 (1); 96 (1); 104; 131.

Acchāvāka

I. 8 (2); 21 (1,2); 54; 112 (3); 154 (1); 155; II. 13 (1,3) 15 (2); 16 (1); 17 (1); III. 12; 30; 31; 36; 38; 43 (1); V. 87; VI. 20 (3); 30; 31 (2); 32 (2); 33; 34 (3); 35 (2); 42 (1); 69; VII. 100; VIII. 16 (1); 38; X. 96 (1); 106; 113 (2).

Grāvastut

IX. 1-114; X. 76; 94; 175.

Rājsūya - I 24-30, X 174 Aśvamedha - I 162 Puruṣamedha - I 61, X 16, 59, 62 (2), 90 137, 161, 163, 186

Viniyoga based on Śrutipramāṇa.

I. 2; 3; 4 (3); 5 (2); 6 (2); 7 (2); 8 (4) 9 (2); 10; 11(1,2) 12 (2); 13; 14; 16; 24-30; 31 (2); 32; 33 (2); 37; 38; 51 (2); 52; 56; 58; 61; 63; 64; 74 (2); 80; 81; 85; 86; 87; 89; 92; 94 (3); 96 (2); 98;

100; 101; 102; 103; 104; 111 (2,3), 112 (1); 115; 121; 122; 128; 129;.
130; 140; 142; 143; 144 (2); 159; 160; 161; 162; 164; 165; 169; 173;
177; 185; II. 1 (2); 2 (2); 3; 4 (2); 11; 13 (2); 15 (1,2); 21 (2);
23; 34; 36; 37; 39 (2); 40; 41; III. 1 (2); 2; 3; 4; 8; 11 (2); 13(2);
21; 30; 31; 32; 34; 35; 36; 38; 40 (1); 41; 43; 44; 46; 47; 48; 49; 54;
55; IV. 8 (2); 9 (2); 10; 16; 17; 19; 20; 21; 22; 23 (1); 24; 29; 33;
34; 35; 36; 53; 58; V. 6 (2); 8 (2); 10 (2,3); 11 (2); 13 (2); 16; 24;
29 (1,2) 31; 41; 44; 46; 54; 55; 57; 59; 71; 72; 76 (2); 81; 87;
VI. 1 (2); 2 (1); 7; 8; 9; 17; 18; 19; 20 (1,2) 21 (1,2) 22 (1,2) 23;
25; 30; 31 (1,3,4) 34 (1,2) 35 (1); 36 (1); 37; 38; 40(1,2) 49; 66;
69; VII. 1 (1,2,3,5) 2; 3 (2); 4 (1); 6; 12 (2); 19; (3); 20; 23;
24-28; 34; 45; 53; 56; 57; VIII. 7; 12; 13; 14 (1); 16 (2); 27-31; 32;
36; 37; 40; 45; 49-56; 74; 75 (2); 81; 82; 83; 88; 90; 98; 99; IX. 5;
73; X. 21; 22; 27; 30; 35; 36; 37; 48 (2); 50; 54; 57 (3), 61; 62 (1);
63; 64 (1,2) 65; 666; 90; 73 (1,2) 86 (1); 88; 92 (1,2) 94; 96 (2);
103; 110; 115 (2); 118 (1); 120 (1,2,3) 122 (2); 123; 131; 157;
158; 172(1); 174; 177 (1,2) 178; 181; 183; 184; 189.

<u>Viniyoga based on lingapramāna</u>

I. 1 (1,2) 4 (1,2); 5 (1); 6 (1); 7 (1) 8 (1,2,3) 9 (1);
12(1); 15; 21 (1,2); 25; 26; 29; 31(1); 33 (1); 34; 35; 36; 43; 44; 45;
46; 47; 48; 49; 51; 53; 54; 57; 65; 71; 72; 73; 74 (1,3); 75-79; 81; 83;
94 (1,2); 95; 96 (1); 97; 110; 111 (1); 112 (2,3); 113; 114; 116-118;
119; 123; 124; 131; 144 (1); 145; 146-148; 150; 154; 155; 156; 174;
180.184; II. 1 (1); 2 (1); 4 (1); 5; 6; 7; 9; 10; 13 (1); 16; 17; 21(1);
33; 38; 39 (1); III. 1 (1); 11(1); 13 (1); 14-19; 20; 22; 23; 27;
40(2); 42; 49 (2); 58; 61; IV. 2; 3; 4; 6(1); 8 (1); 9 (1); 11; 12; 23(2)
26; 27; 41-45; 50-52; 54; V. 1-4; 6(1); 8 (1,3); 9; 10 (1) 11 (1); 12;

Chapter III

Trca --- Viniyoga

Mandala I

1.4-6. (D. Agni, M. Gayatri, R. Madhucchandas Vaiśvamitra)

(1) A. AS (VII.8.1) prescribes the trca as the anurupa in the uktha-śastra of the Maitravaruna at the third pressing on the fourth day of the Sadahas (i.e. Abhiplava and Prsthya).

B. The name anurupa indicates that this trca should agree with its stotriya trca in deity, metre and contents. The stotriya-trca here is VIII.102. 7-9 with which it fully agrees in deity etc. As the trca is not directly mentioned for the purpose by AB or KB, the viniyoga is based on lingapramana and the linga is also indicated by AB (XXVIII.6) by stating in the context ---- 'agnina vai mukhena deva asuran ukthebhyo nirjaghnus tasmad asyagneyau stotriya-nurupau bhavatah'.

C. The trca is appropriate in the context, because it agrees with its stotriya in deity, metre and content.

1, 7-9. (D. Agni, M. Gayatri, R. Madhucchandas Vaiśvamitra)

(1) A. AS (IV.10.3) and ŚS (V.14.11) prescribe the trca to be recited by the Hotr, while Agni is being carried to the uttara-vedi in the Agnisomiya-paśuyaga in the Agnistoma.

B. AB (V.4) and KB (IX.4) cite the trca for the same purpose. The viniyoga is based on Śrutipramana.

C. The tṛca prays Agni for its benevolence and speaks of Agni as 'vardhamānam sve dame' (here uttaravedī is Agni's own abode). It is appropriate in the context.

(2) A. ŚŚ (II.12.2) prescribes the tṛca in paying reverence to the sacred fires in the Agnihotra.

B. KB (II.4) in the context, simply speaks of paying reverence to the sacred fires. But TS (I.5.6.2), VS (III.22.24) and ŚB (II.3.4. 29) directly mention this tṛca for the purpose. The ~~viniyoga~~ viniyoga is, thus based on Śrutipramāṇa.

C. Same as under (1) above.

2. 1-3. (D. Vāyu, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. It is the first tṛca in the Praüga-śastra in the Agniṣṭoma.

B.C. See under I. 2, Ch. II.

2. 4-6. (D. Indra vāyu, R. Madhucchandas Vaiśvamitra)

(1) A. It is the second trca in the Praüga-śastra in the Agniṣṭoma.

B.C. See under I. 2, Ch. II.

2. 7-9. (D. Mitra Varuṇa, R. Madhucchandas Vaiśvāmitra).

(1) A. It is the third trca in the Praüga-śastra in the Agniṣṭoma.

B.C. See under I. 2, Ch. II.

(2) A. ĀŚ (VII.2.2) and ŚŚ (XII.1.3) prescribe the tṛca as the stotriya in the sastra of the Maitrāvaruṇa at the morning-pressing on the third day of the ṣaḍahas (i.e. Pṛṣṭhya and Abhiplava).

B. ĀŚ the name stotriya indicates, it is the same tṛca on which the udgātṛ chants his stotra and therefore, the Śrutipramāṇa for the Stotriya tṛca is to be traced in the Brāhmaṇas of SV. Here PB (XII.2.3) cites the corresponding tṛca of SV for the stotra in the context. The viniyoga is

thus based on Śrutipramāṇa.

C. KB (XXVIII.10) states that the stotriyas of the Maitrāvaruṇa and the Acchāvāka are Vaiśvāmitra.

3. 1-3. (D. The Aśvins, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. It is the fourth trca in the Prauga-sastra in the Agniṣṭoma.

B.C. See under I. 3, Ch. II

(2) A. ĀŚ (IV.15.2) and ŚŚ (VI.6.1) include the trca in Gāyatrī-part of the Aśvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1, Ch. II.

3. 4-6. (D. Indra, Madhucchandas Vaiśvāmitra)

(1) A. It is the fifth tṛca in the Praüga-śastra in the Agniṣṭoma.

B.C. See under I. 3., Ch. II.

(2) A. ŚŚ (X.9.16) includes the triplet in the Vaiśvadeva-śastra on the seventh day of the Daśarātra.

B.C. KB (XXVI. 10.) states that the triplet is appropriate on the seventh day, for it contains 'a' which is a symbol of the first day and the seventh day is also the first chandoma day. The trca in for the same purpose. The viniyoga is based on Śrutipramāṇa.

3. 10-12. (D. Sarasvatī, Madhucchandas Vaiśvamitra)

(1) A. It is the seventh and the last triplet in the Praüga-śastra in the Agniṣṭoma.

B.C. See under I. 3, Ch. II.

4. 1-3. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvamitra)

(1) A. ĀŚ (VII.4.3) prescribes the tṛca as the stotriya in the śastra of the Brāhmaṇācchaṁsin at the midday-pressing on the Caturviṁśa-day.

B.C. PB (XIII.10.2) cites the corresponding tṛca of SV for the stotra in the context. The viniyoga is thus based on Śrutipramāṇa. The midday pressing is for Indra and therefore, the tṛca is appropriate in the context.

5. 1-3. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.16.1) prescribe the tṛca as the stotriya in the śastra of the Maitrāvaruṇa at the third round (paryāya) in the Atirātra.

B. PB (IX.2.18) cites the corresponding tṛca of the SV for the Stotra. The viniyoga is based on Śrutipramāṇa.

C. AB (XVI.5) states that Indra and the metres alone bear the night, thus implying that the recitation in the night rounds of the Atirātra are for Indra alone. KB (XVII.6) states that the stotriyas and the anurūpas in the Atirātra are in Gāyatrī. Thus the tṛca is appropriate in the context for it is addressed to Indra in Gāyatrī.

5. 7-9. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. ŚŚ (IX.19.3) prescribes the tṛca as the anurūpa in the śastra of the Acchāvāka at the third round in the Atirātra.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca is appropriate in the context, for it agrees in deity, metre and contents with its stotriya (VIII.92, 22-24).

6. 1-3. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.17.1) prescribe the tṛca as the anurūpa in the śastra of the Brāhmaṇācchaṁsin at the third round in the Atirātra.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca is appropriate in the context for it agrees fully with its stotriya I. 30.7-9.

(2) A. ŚS (XII.1.4) prescribes the tṛca as the stotriya in the śastra of the Brāhmaṇācchaṁsin at the morning-pressing on the tenth day of the Daśarātra.

B.C. KB (XXVIII.9) states that the Brāhmaṇācchaṁsin recites for one deity alone at the morning pressing. The viniyoga is based on Śrutipramāṇa.

6. 4-6. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. ĀŚ (VII.2.3) prescribes the trca as the stotriya in the śastra of the Brāhmaṇācchaṁsin at the morning-pressing on the Caturviṁśa day.

B.C. same as under 6. 1-3 (2) above.

6. 7-9. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. ĀŚ (VII.2.3) and ŚS (XII.1.4) prescribe the tṛca as the stotriya in the śastra of the Brāhmaṇācchaṁsin at the morning-pressing on the third day of the ṣaḍahas, and the Daśarātra respectively.

B.C. Same as under 6. 1-3 (2) above.

(2) A. ŚS (XVIII.2.8) prescribes this tṛca as the Śīrṣaṇya in the Niṣkevalya śastra in the Mahāvrata.

7. 1-3. (D. Indra, M. Gāyatrī, R. Madhucchandas, Vaiśvāmitra)

(1) A. ĀŚ (VII.2.3) and ŚS (XII.1.4) prescribe the trca as the stotriya in the sastra of the Brāhmaṇācchaṁsin at the morning-pressing on the Caturviṁśa day.

B.C. Same as under 6. 1-3 (2) above.

(2) A. ĀŚ (VI.4.10) and ŚS (IX.10.1) prescribe the trca as the anurūpa in the śastra of the Acchāvāka at the first round in the Atirātra.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca is appropriate for it agrees with its stotriya VIII.92. 19-21.

(3) A. ŚS (XVIII.2.2) prescribes the trca as the Śirṣaṇya in the Niṣkevalya-śastra in the Mahāvrata.

B.C. AA (I.4.1.6) cites the trca for the same purpose. The viniyoga is based on Śrutipramāṇa.

8. 8-10. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. ĀŚ (VII.8.2) ŚS (XII.12.1) prescribe the trca as the anurūpa in the śastra of the Brāhmaṇācchaṁsin at the third-pressin on the second day ukthya-days of the ṣaḍahas.

B.C. AB (XXVIII.6) states that the stotriya and anurūpa of the Brahmanacchamsin at the third-pressing is addressed to Indra and KB (XXX.9) states that the Brāhmaṇācchaṁsin recites in Gāyatrī on the second day. The viniyoga is thus based on liṅgapramāṇa and the tṛca is appropriate in the context, for it is addressed to Indra in Gāyatrī.

10. 1-3. (D. Indra, M. Anuṣṭubh, R. Madhucchandas Vaiśvāmitra)

(1) A. ĀŚ (VII.8.3) and ŚS (XII.26.22) prescribe the trca as the stotriya in the śastra of the Acchāvāka at the third-pressing on the sixth day of the ṣaḍahas, and on the last chandoma-day (i.e. the ninth day) respectively.

B. PB (VIII.9.10) cites the corresponding tṛca of SV for the Stotra. The viniyoga is based on Śrutipramāṇa.

C. AB (XXVIII.6) states that the stotriya and anurūpa of the Acchāvāka at the third pressing is addressed to Indra.

10. 4-6. (D. Indra, M. Uṣṇih (4), Anuṣṭubh (5, 6), R. Madhucchandas Vaiśvāmitra)

(1) A. ŚS (XII.26.22) prescribes this tṛca as the anurūpa the śastra of the Acchāvāka at the third-pressing on the last chandoma (i.e. the ninth) day.

B. The tṛca agrees with its stotriya (I.10, 1-3) in deity and Ṛṣi, though in metre it slightly differs in having ṛc 4 in uṣṇih. The viniyoga is based on liṅgapramāṇa.

C. See under 10. 1-3 above.

10. 5-7. (D. Indra, M. Anuṣṭubh, R. Madhucchandas Vaiśvāmitra)

(1) A. ĀŚ (VII.8.3) prescribes the tṛca as the anurūpa in the śastra of the Acchāvāka at the third pressing on the first day of the ṣaḍahas.

B. It agrees with its stotriya (I. 11. 1-3) in deity, metre, Ṛṣi and contents. The viniyoga is based on liṅgapramāṇa.

C. See under 10. 1-3 above.

10. 9-11 (D. Indra, M. Anuṣṭubh, R. Madhucchandas Vaiśvāmitra)

(1) A. ĀŚ (VII.8.3) and ŚŚ (XII.26.6) prescribe it as the anurūpa tṛca for the Acchāvāka at the third pressing on the second and the third days respectively of the Ṣaḍahas

B. The tṛca agrees with its stotriya (VIII.95. 4-6) in deity metre and contents. The viniyoga is based on liṅgapramāṇa.

C. See as under 10. 1-3 above.

11. 1-3. (D. Indra, M. Anuṣṭubh, R. Jetā Mādhucchandasa)

(1) A. ĀŚ (VII.8.3) and ŚŚ (XII.26.1) prescribe the tṛca as the stotriya in the śastra of the Acchāvāka at the third pressing on the first and the second days respectively of the Ṣaḍahas.

B. PB (XI.11.4, 11) cites the corresponding triplet of SV for the Stotra. The viniyoga is based on Śrutipramāṇa.

C. See under 10. 1-3 above.

11. 4-6. (D. Indra, M. Anuṣṭubh, R. Jetā Madhucchandasa)

(1) A. ĀŚ (VII.8.3) and ŚŚ (XII.26.21) cite it as the stotriya in the śastra of the Acchāvāka on the fifth and the eighth days respectively of the ṣaḍahas.

B. PB (XIV.12. 3, 8) cite the corresponding trca of SV for the stotra. The viniyoga is based on Śrutipramāṇa.

C. See under 10. 1-3 above.

11. 6-8. (D. Indra, M. Anuṣṭubh, R. Jetā Madhucchandasa)

(1) A. ŚŚ (XII.26.1) prescribes the tṛca as the anurūpa in the śastra of the Acchāvāka at the third pressing on the second day of the ṣaḍahas.

B. The tṛca agrees with its stotriya (I.11. 1-3) fully. The viniyoga is based on liṅgapramāṇa.

C. See under 10. 1-3 above.

16. 1-3. (D. Indra, M. Gāyatrī R. Medhātithi Kaṇva)

(1) A. ĀŚ (VI.2.3 and ŚŚ (IX.5.4) prescribe the tṛca in the ṣoḍaśi-śastra.

B. AB (XVI.3) mentions this tṛca in this context. KB (XVII.2) simply refers to the metre of the tṛca to be used in this śastra as Gāyatrī. The viniyoga is based on Śrutipramāṇa.

C. As the Ṣoḍaśi-śastra is meant for Indra, the tṛca is appropriate in the context.

(2) A. ŚŚ (XI.7.4) prescribes this trca in the Praüga-śastra of the fourth day of the Abhiplava-ṣaḍaha.

B.C. KB (XXI.2) simply remarks that the Praüga is by Medhātithi. The viniyoga is based on liṅgapramāṇa, and is appropriate in the context.

18. 1-3. (D. Brahmaṇaspati, M. Gāyatrī, R. Medhātithi Kaṇva)

(1) A. ŚS (II.12.5) prescribes the tṛca for paying reverence to the Dakṣiṇāgni in the Agnyādheya.

B.C. ŚB (II.12.5) also gives the same prescription for this triplet. The viniyoga is based on Śrutipramāṇa and the tṛca is appropriate for it pays Agni for its protection.

20. 1-3. (D. The Ṛbhus, M. Gāyatrī, R. Medhātithi Kaṇva)

(1) A. ĀŚ (VIII.8.5) and ŚŚ (X.9.16) prescribe this tṛca in the Vaiśvadeva-śastra on the first chandoma day.

B.C. AB (XXIII.2) and KB (XXVI.10) confirm this viniyoga, which therefore is based on Śrutipramāṇa.

20. 4-6. (D. The Ṛbhus, M. Gāyatrī, R. Medhātithi Kaṇva)

(1) A. ĀŚ (VIII.10.2) and ŚŚ (XX.10) cite this tṛca in the Vaiśvadeva-śastra of the second chandoma day.

B.C. AB (XXIII.4) and KB (XXVI.13) also mention this viniyoga which is thus based on Śrutipramāṇa.

22. 1-3. (D. The Aśvins, M. Gāyatrī, R. Medhātithi Kaṇva)

(1) A. ŚŚ (XI.7.4) prescribes the tṛca in the praüga śastra of the fourth day of the Abhiplava ṣaḍaha.

B.C. KB (XXI.2) states that the Praüga śastra in the context is by Medhātithi. The viniyoga is based on liṅgapramāṇam.

22. 5-7. (D. Savitṛ M. Gāyatrī, R. Medhātithi Kaṇva)

(1) A. ŚŚ (X.5.22) prescribes the tṛca as the anurūpa in the Vaiśvadeva śastra on the fourth day of the Daśarātra.

B.C. KB (XXII.9) prescribes it in the same context. The viniyoga is based on śrutipramāṇa and the trca is appropriate in the context, for according to KB (loc. cit.) it contains the word 'ūti' (ṛc 1), which is a symbol of this day.

22. 13-15. (D. Dyāvāpṛthivī, M. Gāyatrī, R. Medhātithi Kaṇva)

(1) A. ĀŚ (VIII.10.2) and ŚŚ (X.10.7) prescribe the trca in the Vaiśvadeva-śastra on the second chandoma day.

B.C. A. AB (XXIII.4) and KB (XXVI.13) cite the trca in the same context. The viniyoga is based on śrutipramāṇa and the trca is appropriate for it contains the word mahī (ṛc 1), which according to AB and KB is a symbol of the eighth day.

(2) A. ŚŚ (IX.20.25) prescribes this trca in the Āśvina-śastra. It is interesting to note that ĀŚ (VI.5.18) prescribes only the first rc of this context.

B.C. KB (XVIII.2) simply says 'dyāvāpṛthivīyaṁ śaṁsati. The viniyoga is based on liṅgapramāṇa.

22. 16-18. (D. Viṣṇu, M. Gāyatrī, R. Medhātithi Kaṇva)

(1) A. ĀŚ (IX.11.17) prescribe the trca as the stotriya in the extra uktha-śastra of the Acchāvāka in the Āptoryāman.

B.C. AB (XIV.3) takes a passing note of the Āptoryāma and KB (XXX.11) offers only brief remarks about the concluding and offering verses in the context. The viniyoga, however, is based on Śrutipramāṇa, for the Stotriya is the same tṛca which is prescribed by the Brāhmaṇas of the SV for the Stotra.

(2) A. ŚŚ (XV.8.12) prescribes this trcas the anurupa of the Acchāvāka in the Āptoryāma.

B.C. The viniyoga rests on liṅgapramāṇa and the trca is appropriate for it fully accords with its stotriya I. 22.17-19.

22. 17-19. (D. Viṣṇu, M. Gāyatrī, R. Medhātithi Kaṇva)

(1) A. ŚS (XV.8.11) prescribes this tṛca as the stotriya of the Acchāvāka in the Āptoryāma.

B.C. Same as under 22.16-18 (1) above.

22. 19-21. (D. Viṣṇu, M. Gāyatrī, R. Medhātithi Kaṇva)

(1) A. ĀŚ (IX.11.17) prescribes the tṛca as the anurūpa in the extra uktha of the Acchāvāka in the Āptoryāman

B.C. Same as under 22. 16-18 (2) above. The stotriya here is I. 22.16-18.

23. 4-6. (D. Mitrāvaruṇau, M. Gāyatrī, R. Medhātithi Kaṇva)

(1) A. ĀŚ (VII.2.2) and ŚS (XII.1.3.) prescribe the tṛca as the stotriya in the śastra of the Maitrāvaruṇa in the morning pressing of the Caturviṁśa day.

B.C. The viniyoga is based on śrutipramāṇa and the tṛca is appropriate because according to AB (XXVII.1) the Maitrāvaruṇa recites for Mitra-varuṇa at the morning-pressing.

(2) A. ĀŚ (VII.5.9) prescribes the tṛca in the morning-pressing of the Abhiplava-ṣaḍaha for the Maitrāvaruṇa.

B.C. The viniyoga rests on liṅgapramāṇa. See also under 22. 4-6 B.C. above.

(3) A. ŚS (XI.7.4) prescribes the tṛca in the Praüga-śastra of the fourth day in the Abhiplava ṣaḍaha.

B.C. KB (XXI.2) simply remarks that the Praüga is by Medhātithi. The viniyoga is based on liṅgapramāṇa.

23. 16-18. (D. Āpaḥ, M. Gāyatrī, R. Medhātithi Kaṇva)

(1) A. ĀŚ (V.1.17) prescribes the first two of these three ṛcs to be recited by the Hotṛ in the Āponaptrīya when the ekadhanā waters are being carried and when the waters have entered the Havirdhāna, he recites the third ṛc.

B.C. AB (VIII.2), while prescribing three rcs in the context, further states that one gains fame by reciting the first ṛc, brilliance by the second and cattle by the third. ŚŚ (VII.6.10) prescribes the recitation of only the first two ṛcs. KB (XII.2) mentions only the first ṛc in the context. The viniyoga has śrutipramāṇa for its basis and the verses are appropriate, for they are in praise of the Waters.

23. 22-24. (D. Āpaḥ (22) and Agni (23, 24), M. Anuṣṭubh, R. Medhātithi Kaṇva)

(1) A. ŚŚ (I. 12.8) prescribes the tṛca to be recited by the priests while washing their hands in the Darśapūrṇamāseṣṭi.

B.C. KB (III.7) refers to the washing by the priests, but does not cite rcs for the purpose. The viniyoga is based on liṅgapramāṇa and the rcs are appropriate, for water and Agni both purify.

24. 3-5 (D. Savitṛ, M. Gāyatrī, R. Śunaḥśepa Vaiśvāmitra)

(1) A. ĀŚ (VIII.9.5) and ŚŚ (X.4.13) prescribe the trca as the anurūpa in the Vaiśvadeva-śastra of the seventh and third days respectively of the Daśarātra.

B.C. AB (XXIII.2) and KB (XXII.5) cite it for the same purpose on the seventh and the third days respectively. The viniyoga is based on śrutipramāṇa and the trcas are appropriate, for they agree with their stotriyas in deity, metre etc.

27. 1-3. (D. Agni, M. Gāyatrī, R. Śunaḥśepa Vaiśvāmitra)

(1) A. ŚŚ (XIV.56.6) prescribes the trca in the Vaiśvadeva-śastra of the Agnistut ekāha.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca is appropriate for it is addressed to Agni.

27. 10-12. (D. Agni, M. Gāyatrī, R. Śunaḥśepa Vaiśvāmitra)

(1) A. ĀŚ (IX.11.14) and ŚŚ (XV.8.?) prescribe the trca as the stotriya in the extra śastra of the Hotṛ in the Bṛhaspatisava.

B.C. PB (XX.3.2) cites the corresponding trca of SV for the Jarābodhīya sāman. The viniyoga is based on Śrutipramāṇa.

30. 17-19. (D. The Aśvins, M. Gāyatrī, R. Śunaḥśepa Vaiśvāmitra)

(1) A. ĀŚ (IV.15.2) and ŚŚ (VI.6.2) prescribe the trca in that portion of the Prātaranuvāka in the Agniṣṭoma, which is addressed to the Aśvins in the Gāyatrī metre.

B.C. See under Sūkta 1. Ch. II.

30. 20-22. (D. Uṣas, M. Gāyatrī, R. Śunaḥśepa Vaiśvāmitra)

(1) A. ĀŚ (IV.14.2) and ŚŚ (VI.5.2) prescribe the trca in that part of the Prātaranuvāka which is addressed to uṣas in Gāyatrī metre.

B.C. See under Sūkta 1, Ch. II.

57. 1-3. (D. Indra, M. Jagatī, R. Savya Āṅgirasa)

(1) A. ŚŚ (XII.25.2) prescribes trca in the uktha-śastra of the Brāhmaṇācchaṁsin on the sixth day of the Daśarātra.

B.C. AB (XXVIII.6) indicates that the recitation of the Brāhmaṇācchaṁsin is for Indra and Bṛhaspati at the third pressing. The viniyoga is based on liṅgapramāṇa.

59. 2-4. (D. Agni Vaiśvānara, M. Triṣṭubh, R. Nodhā Gautama)

(1) A. ĀŚ (VIII.6.23) and ŚŚ (XI.14.35) prescribe the trca as the anurūpa in the Āgnimāruta śastra on the Viṣuvant day.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca is ~~appro~~ appropriate, for it agrees in metre, deity etc. with its Stotriya VI. 7. 1-3.

80. 1-3. (D. Indra, M. Paṅkti, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (VII.4.4) and ŚŚ (XII.5.11) prescribe the trca as the anurūpa in the śastra of the Acchāvāka on the Caturviṁśa day and on the fifth day of the Daśarātra respectively.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca is appropriate for it accords with its stotriya I. 84. 10-12.

81. 1-3. (D. Indra, M. Paṅkti, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (VII.4.3) and ŚŚ (XII.4.12) prescribe the trca as the stotriya for the Brāhmaṇācchaṁsin on the fifth day of the Daśarātra.

B.C. PB (XIII.4.14, 15) cites the corresponding trca of SV for chanting the third pṛṣṭha stotra. The viniyoga is based on Śrutipramāṇa.

81. 7-9. (D. Indra, M. Paṅkti, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (VII.4.3) and ŚŚ (XII.4.12) prescribe the trca as the anurūpa for the Brāhmaṇācchaṁsin on the fith day of the Daśarātra.

B.C. The viniyoga rests on liṅgapramāṇa and the tṛca is appropriate for it agrees with its stotriya I. 81. 1-3 in every respect.

82. 1-3 (D. Indra, M. Paṅkti, R. Gotama Rāhūgaṇa)

(1) A. ŚŚ (III.17.3, 2, 1) ~~in addressing~~ cites the rcs to be recited in the reverse order (i.e. 3, 2, 1) in addressing the Āhavanīya fire at the Pitryeṣṭi in the Sākamedha.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca is appropriate for it invokes Indra to come to the rite.

84. 1-3. (D. Indra, M. Anuṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (VII.8.3) and ŚŚ (XII.26.8) prescribes the tṛca as the stotriya in the śastra of the Acchāvāka at the third-pressing on the third and the fifth days respectively of the Daśarātra.

B.C. PB (XIII.8.5, 11) cites the corresponding tṛca of SV for the third Pṛṣṭha-stotra. The viniyoga is based on Śrutipramāṇa.

84. 4-6. (D. Indra, M. Anuṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (VII.8.3) and ŚŚ (XII.26.8) prescribes the tṛca as the anurūpa for the Acchāvāka at the third-pressing on the third and the fifth days respectively of the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa, and the tṛca, agreeing fully with its Stotriya I. 84, 1 -- 3 is appropriate.

84. 7-9. (D. Indra, M. Uṣṇih, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (VII.8.2) prescribes the tṛca as the stotriya for the Brāhmaṇācchaṁsin at the third-pressing on the sixth day of the Daśarātra.

B.C. The viniyoga is based on Śrutipramāṇa and the tṛca is appropriate for it is addressed to Indra.

(2) A. ŚŚ (XVIII.12.6) prescribes the tṛca in the uṣṇih verses included in the Niṣkevalya-śastra of the Mahāvrata.

B.C. ĀĀ (V.2.5) cite the tṛca for the same purpose. The viniyoga is based on Śrutipramāṇa.

84. 10-12. (D. Indra, M. Paṅkti, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (VII.4.4) and ŚŚ (XIII.5.11) prescribe the tṛca as the stotriya for the Acchāvāka in the mid-day pressing on the Caturviṁśa day and on

the fifth day of the Daśarātra respectively.

B.C. The viniyoga is based on Śrutipramāṇa. PB (XIII.4.16) cites the corresponding trca of SV for the fourth Pṛṣṭha-stotra.

(2) A. ĀŚ (VII.12.15) prescribes the trca as the Anurupa in the Niṣkevelya-śastra on the fifth day of the Pṛṣṭhya ṣaḍaha.

B.C. AB (XXII.2) also recommends the above viniyoga, which is thus based on Śrutipramāṇa and the trca agrees fully with its Stotriya; hence it is appropriate.

(3) A. ŚŚ (IX.5.4) cites the trca in the Ṣoḍaśi-śastra.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca is appropriat for the ṣoḍaśi-śastra is for Indra.

84. 13-15. (D. Indra, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (VII.2.3) and ŚŚ (XII.1.4) prescribe the trca as the stotriya for the Brāhmaṇācchaṁsin at the morning-pressing on the fourth day of the Daśarātra.

B.C. The viniyoga is based on Śrutipramāṇa and the tṛca is appropriate, for according to AB (XXVII.1) the Brāhmaṇācchaṁsin recites for Indra at the morning-pressing.

(2) A. ŚŚ (IX.6.11) cites the tṛca in the Ṣoḍaśi-śastra.

B.C. Same as under 84. 10-12 (3) above.

91. 9-11. (D. Soma, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (IV.4.4) prescribes the trca to be recited while Soma is being brought to the altar.

B.C. AB (III.2) prescribes the trca in the above context. The viniyoga is based on Śrutipramāṇa and the trca suits the context for it,

invites Soma to the Sacrifice. It is to be noted that SS (V.6.3) and KB (VII.10) prescribe four verses (9-12) in this context.

91. 16-18. (D. Soma, M. Gayatri (16), Usnih (17), Tristubh (18), R. Gotama Rahugana)

(1) A. AS (V.12.15) and SS (VII.15.4) prescribe these three verses in the recitation of the Gravastut in the Agnistoma. These three verses, having different metres are intercepted by verses of the Arbuda Hymn (RV X.94). Thus it is not a compact trca.

B.C. The viniyoga is based on lingapramana. The verses are perfect in the context, for they invoke soma to swell ('apyayasva') and the priests are actually making Soma to Swell by pouring water on it.

92. 13-15. (D. Usas, M. Usnih, R. Gotama Rahugana)

(1) A. AS (IV.14.2) and SS (VI.5.10) prescribe the trca in the Usnih-part of the Usas-section of the Prataranuvaka in the Agnistoma.

B.C. See under I. 1. Ch. II.

92. 16-18. (D. The Asvins, M. Usnih, R. Gotama Rahugana)

(1) A. AS (IV.15.2) prescribes the trca in the Usnih-part of the Asvina-section of the Prataranuvaka in the Agnistoma.

B.C. See under I. 1. Ch. II

115. 1-3. (D. Surya, M. Tristubh, R. Kutsa Angirasa)

(1) A. AS (III.8.1) and SS (XI.13.9) prescribes these three verses as the anuvakyas of the offering of omentum, purodasa and parts of the animal respectively for Surya in the Savaniya-pasu-offering Visuvant day.

B.C. The viniyoga is based on lingapramana and the verses may be said to suit the context only, because they refer to Surya. The verses have no reference to animal-offering and thus their employment in the context can only be said to be based on superficial considerations.

115. 4-6. (D. Surya, M. Tristubh, R. Kutsa Angirasa)

(1) A. SS (XI.13.9) prescribes these three verses as the yajya of the offering of omentum, purodasa and parts of the animal to Surya in the sacrifice on the Visuvant day. But AS (III.8.1) prescribes only verses 4 and 5 as the yajyas of the offering of omentum and purodasa in the above context.

B.C. Same as under 115. 1-3 above.

116. 1-3. (D. The Asvins, M. Tristubh, R. Kaksivan Dairghatamasa)

(1) A. SS (VI.11.4) prescribes the first three and last three verses as the anuvakyas and yajyas respectively for the offering of omentum, purodasa and parts of the animal respectively in an Animal-sacrifice for the Asvins.

B.C. Same as under 115- 1-3 above.

131. 1-3. (D. Indra, M. Atyasti, R. Parucchepa Daivodasi)

(1) A. AS (VII.11.40) and SS (XII.3.12) prescribe the trca in the sastra of the Maitravaruna at the midday-pressing on the sixth day of the Dasaratra.

B.C. KB (XXIX.5) states that Aticchandas verses are to be inserted in the sastra of the Maitravaruna on the sixth day and AB (XXIX.3) states that these verses are by Parucchepa. The viniyoga is based on linga-pramana and the trca, being addressed to Indra, is appropriate.

35. 1-3. (D. Vayu, M. Atyasti, R. Parucchepa Daivodasi)

(1) A. AS (VIII.1.12) and SS (X.8.3) prescribe the trca to Vayu in the Prauga-sastra on the sixth day of the Dasaratra.

B.C. AB (XXII.7) cites the tṛca in the above context. The viniyoga is based on Śrutipramāṇa and the tṛca is appropriate, for according to AB (loc. cit.) it is by Parucchepa in Aticchandas, which is a symbol of the sixth day.

135. 4-6. (D. Indravāyū, M. Atyaṣṭi, R. Parucchepa Daivodasi)

(1) A. ĀŚ (VIII.1.12) and ŚŚ (X.8.3) prescribe the trca for Indra vāyu in the Praüga śastra on the sixth day of the Daśarātra.

B.C. Same as under 153. 1-3. above.

136. 4-6. (D. Mitrāvaruṇau, M. Atyaṣṭi, R. Parucchepa Daivodāsi)

(1) A. ŚŚ (X.8.3) prescribes the trca to Mitra-Varuṇa in the Praüga-śastra on the sixth day of the Daśarātra.

B.C. KB (XXIII.6) states that the Prauga on the sixth day is in Aticchandas. The viniyoga is based on liṅgapramāṇa.

137. 1-3. (D. Mitrāvaruṇau, M. Atiśakvarī, R. Parucchepa Daivodāsi)

(1) A. ĀŚ (VIII.1.12) prescribes the trca to Mitra-varuṇa in the Prauga śastra on the sixth day of the Daśarātra.

B.C. Same as under 135. 1-3 above.

139. 3-5. (D. The Aśvins, M. Atyaṣṭi (3,4), Bṛhatī (5), R. Parucchepa Daivodāsi)

(1) A. ĀŚ (VIII.1.12) and ŚŚ (X.8.3) prescribe the trca to Aśvins in the Praüga śastra on the sixth day of the Daśarātra.

B.C. Same as under 135. 1-3 above.

139. 7-9. (D. Agni (7), The 15, Maruts (8),, Indrāgnī (9)., M. Atyaṣṭi, R. Parucchepa Daivodāsi)

(1) A. ŚŚ (X.8.3) prescribes the tṛca to the Viśvedevas in the

Praüga śastra on the sixth day of the Daśarātra.

B.C. Same as under 136. 4-6 above.

146. 1-3. (D. Agni, M. Triṣṭubh, R. Dīrghatamas Aucathya)

(1) A. ŚS (XIV.57.11) employs the trca to be addressed to the Pitṛs in the Āgnimāruta-śastra in the Agniṣṭut ekāha.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca is appropriate because it refers to the Pitṛs also besides being addressed to Agni.

147. 1-3. (D. Agni, M. Triṣṭubh, R. Dīrghatama Aucathya)

(1) A. ŚS (XIV.57.12) prescribes the tṛca for Yama in the Agnimāruta-śastra in the Agnistut ekāha.

B.C. Same as under 146. 1-3 above.

148. 1-3 (D. Agni, M. Triṣṭubh, R. Dīrghatama Aucathya)

(1) A. ŚS (XIV.57.13) prescribes this trca in the Āgnimāruta-śastra in the Agniṣṭut ekāha.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca is appropriate, for it is in praise of Agni.

154. 2-4. (D. Viṣṇu, M. Triṣṭubh, R. Dīrghatama Aucathya)

(1) A. ĀŚ (VI.7.8; 9.9.11) and ŚS (XV.3.5) prescribe the trca as the anurūpa in the extra uktha śastra of the Hotṛ in the Vājapeya.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca is appropriate for it accords with its Stotriya VII.100. 5-7 .

158. 1-3. (D. The Aśvins , M. Triṣṭubh, R. Dīrghatama Aucathya)

(1) A. ŚS (VI.6.6) includes the three verses in the Triṣṭubh-part of the Aśvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

175. 1-3. (D. Indra, M. Bṛhatī (1), Anuṣṭubh (2-3), R. Agastya Maitrāvaruṇi)

(1) A. ĀŚ (VIII.5.12) and ŚŚ (XI.11.16) employ the trca as the stotriya on the second Svarasāman Day.

B.C. The viniyoga is based on Śrutipramāṇa and the trca is appropriate, for the extra uktha is for Indra.

Maṇḍala II

1. 7-9. (D. Agni, M. Jagatī, R. Gṛtsamada Śaunaka)

(1) A. ŚŚ (XIV.56.7) prescribes the trca in the Agniṣṭut-Ekāha to replace the hymn to Savitṛ in the Vaiśvadeva-śastra.

B. The Agniṣṭut Ekāha is not mentioned in AB and KB. PB XVII.6 mentions the Ekaha and prescribes stotras in it. The above prescription however, is based on liṅgapramāṇa supported by the Samākhyā pramāṇa.

C. As everything in this Ekāha is connected with Agni, the prescriptions of the above triplet is justified as in rk 6 Agni is spoken of as Savitṛ himself 'tvaṁ devaḥ savitā ratnadhā asi'.

1. 10-12. (D. Agni, M. Jagatī, R. Gṛtsamada Śaunaka)

(1) A. ŚŚ (XIV.56.8) employs the trca in the Agniṣṭut Ekāha to replace the hymn to the Ṛbhus in the Vaiśvadeva-śastra.

B. Same as under 1. 7-9.

C. Agni is spoken of as the Ṛbhus ('tvamagna ṛbhurake namasyaḥ') in rk 10 and hence the applicability of the trca in the context.

6. 1-5. (D. Agni, M. Gāyatrī, R. Somāhuti Bhārgava)

(1) A. ĀŚ (IV.8.11) and ŚŚ (V.11.2) prescribe the trca as the Sāmidhenī at the evening upasad in the Agniṣṭoma. The three verses are to be

repeated thrice to make up nine verses.

B. AB (IV.8) and KB (VIII.8) cite the triplet in the above context. Thus the viniyoga rests on Śrutipramāṇa.

C. As Agni is invoked to accept the kindling sticks and the upsada (imām me agne samidhām imām upasadam vanaḥ -----) the verses are perfect in the context.

22. 1-3. (D. Indra, M. Aṣṭi (1), Atiśakvari (2, 3), R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (VI.2.6) includes the trca in the Soḍaśi-śastra.

B. AB (XVI.3) cites the trca in the above context and remarks that the trca is appropriate here because it has Atichandas verses and that the Soḍaśin being fashioned out of all the metres, the trca makes its form perfect. The viniyoga is thus based on Śrutipramāṇa.

C. The tṛca besides referring to the mighty deeds of Indra, express the prayer that may God Soma unite with the mighty God Indra. Thus the trca is appropriately employed in the context.

(2) A. ŚS (XV.2.1) prescribes the tṛca in the beginning of the Marutvatīya śastra in the Vajpeya.

B.C. The viniyoga is based on liṅgapramāṇa. It is to be noted that the triplet associates viṣṇu instead of the Maruts with Indra.

32. 1-3. (D. Dyāvāpṛthivī, M. Jagatī, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (VII.7.3) prescribes the trca in the Vaiśvadeva śastra on the fourth day of the Abhiplava Ṣaḍaha.

B.C. The viniyoga is based on liṅgapramāṇa and the trca is appropriate in the context of the fourth day, for it contains 'pra' in 'Prataram' (rc 1) which according to AB (XXI.4) is the symbol of the fourth day.

41. 4-6. (D. Mitrāvaruṇau, M. Gāyatrī, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (VII.6.2) and ŚŚ (X.3.5) prescribe the tṛca in the Praüga-śastra on the second day of the Daśarātra.

B. AB (XX.3) directly mentions the hymn II.41 as the Praüga śastra on the second day; KB (XX.3) simply says that the Praüga is by Gṛtsamada. Thus the viniyoga is based on Śrutipramāṇa.

C. The tṛca in Gāyatrī metre is appropriate in the context.

(2) A. ĀŚ (VII.5.9) and ŚŚ (XII.1.3) prescribe the tṛca as the stotriya triplet for Maitrāvaruṇa in the morning-pressing on the fourth day of the Daśarātra.

B.C. PB (XII.8.3) cites the corresponding tṛca of SV for the sāman in the context. The viniyoga is based on Śrutipramāṇa and the tṛca addressed to Mitra-Varuṇa is appropriate in the śastra of the Maitrāvaruṇa..

41. 7-9. (D. Aśvinau, M. Gāyatrī, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (VII.6.2) and ŚŚ (X.3.5) prescribe the tṛca in the Praüga-śastra for Aśvinau on the second day of the Daśarātra.

B.C. The same as under 41. 4-6 above.

(2) A. ĀŚ (IV.15.2) and ŚŚ (VI.6.2) prescribe the trca in the Gāyatrī part of the Aśvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. Same as under I. 1.

41. 10-12. (D. Indra, M. Gāyatrī, R. Gṛtsamada Śaunaka)

(1) A.B.C. Same as under 41. 4-6 above.

(2) A. ĀŚ (VI.4.10) prescribes the tṛca in the śastra of the Brāhmaṇā-cchaṁsin in the first round in the Atirātra.

B.C. The viniyoga is based on liṅgapramāṇa and the triplet is appropriate in the context, for the śastras of the Atirātra are for Indra (vide AB XVI.5)

41. 13-15. (D. Viśve Devaḥ, M. Gāyatrī, R. Gṛtsamada śaunaka)

(1) A. B.C. Same as under 41. 4-6 above.

41. 16-18. (D. Sarasvatī, M. Anuṣṭubh (16-17), Bṛhatī (18), R. Gṛtsamada Śaunaka)

(1) A.B.C. Same as under 41. 4-6 above.

41. 19-21. (D. Dyāvāpṛthivī, M. Gāyatrī, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (IV.9.4.) and ŚŚ (V.13.4, 5,8) prescribe these three verses to be recited while the cart containing the Soma is moved forward towards the Vedī.

B. AB (V.3) and KB (IX.3.4) cite the verses in the above context. The viniyoga is thus based on Śrutipramāṇa.

C. The tṛca is addressed to the Heaven and Earth then why should it be employed in the context of the oblation holders? Because the Heaven and Earth were the oblation-holders of the Gods and are still so, for within these two is everything held, explains AB (loc. cit.)

(2) A. ĀŚ (VIII.9.5) and ŚŚ (X.9.16) prescribe the tṛca in the Vaiśvadevaśastra on the seventh day of the Daśarātra.

B. AB (XXIII.2) and KB (XXVI.10) cite the tṛca in the above context and thus provide the Śrautapramāṇa for the viniyoga.

C. AB and KB (loc. cit.) state that the verses are appropriate for they contain the word 'pretam' which is a symbol of the seventh day. The verses pray to the Heaven and Earth to present the sacrifice to the Gods who sit in their lap. The verses are appropriate.

Mandala III

11. 7-9. (D. Agni, M. Gayatri, R. Visvamitra Gathina)

(1) A. AS (VII.8.1) prescribes the trca optionally as the anurupa trca in the uktha-sastra of the Maitravaruna ukthya.

B.C. Same as under I. 1.4-6.

12. 1-3. (D. Indragni, M. Gayatri, R. Visvamitra Gathina.)

(1) A. AS (V.10.28) and SS (VII.13.1) prescribe the trca as the stotriya in the sastra of the Acchavaka at the morning-pressing in the Agnistoma.

B. PB (XV.8.4) cites the corresponding trca of SV for the Saman in the context. The viniyoga is based on Srutipramana.

C. AB (X.4) states in the context of the ukthya that Indragni took their place in the Acchavaka and therefore he recites for Indragni. Thus the trca is appropriate in the context.

12. 4-6. (D. Indragni, M. Gayatri, R. Visvamitra Gathina)

(1) A. SS (VII.13.1) prescribes this as the anurupa-trca in the sastra of the Acchavaka at the morning-pressing in the Agnistoma. It is to be noted that AS (V.10.28) takes the following trca in the context.

B.C. The viniyoga is based on lingapramana and the trca is appropriate, because it fully accords with its stotriya III.12.1-3 (noted above).

(2) A. AS (V.10) prescribes the trca in the Sastra of the Acchavaka at the morning-pressing in the Agnistoma.

B. The viniyoga is based on lingapramana.

C. Same as under 12.1-3 above.

12. 7-9. (D. Indrāgnī, M. Gāyatrī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (V.10.28) prescribes the trca as the anurūpa in the śastra of the Acchāvāka at the morning-pressing in the Agniṣṭoma.

B.C. Same as under 4-6 above.

(2) A. ŚŚ (VII.13.2) cites the tṛca as the opening one (Sūktamukhīya) in the śastra of the Acchāvāka at the morning pressing in the Agniṣṭoma.

B.C. Same as under 4-6 above.

26. 1-3. (D. Agni Vaiśvānara, M. Jagatī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (VII.7.4) prescribes the trca in the Āgnimāruta śastra on the fourth day of the Abhiplava ṣaḍaha.

B.C. AB (XXI.4) states that the name of the deity occuring in the beginning of the first verse is a symbol of the fourth day. The symbol is present in this trca. Thus the viniyoga is based on liṅgapramāṇa and the trca is appropriate.

(2) A. ĀŚ (IX.5.5) prescribes the trca in the Āgnimāruta śastra in the Bṛhaspati-sava.

B.C. Agni is spoken ofx as Bṛhaspati in the third pada of the second verse of the trca and thus the viniyoga rests on liṅgapramāṇa.

(3) A. ŚŚ (XIV.3.12) prescribes the tṛca in the Āgnimāruta śastra in the Agnyādheya performed as an Ekāha Somayāga.

B.C. The occurance of the word ' haviṣmantaḥ' in the second pada of the first verse, seems to be the symbol on which this viniyoga rests. The word refers to the 'kuśikāsaḥ' the sacrificers here. The Agnyādheya is normally a Havirdyāga. Thus the viniyoga is based on liṅgapramāṇa.

26. 4-6. (D. The Maruts, M. Jagatī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (IX.5.5) prescribes the hymn in the Āgnimāruta-śastra in the Bṛhaspati-sava.

B. The occurance of the word 'bṛhat' in 'bṛhadukṣaḥ' in the third pada of the first verse, seems to be the symbol on which the viniyoga rests, which is based on liṅgapramāṇa.

C. The trca lauds the might of the Maruts together with Agni and invites them to the sacrifice. The trca is thus appropriate in Āgnimāruta śastra.

(2) A. ŚŚ (X.8.19) prescribes the tṛca in the Vaiśvadeva śastra on the sixth day of the Daśarātra.

B.C. KB (XXII.9) cites the trca in the above context. The viniyoga is based on Śrutipramāṇa, and the trca is appropriate in the context for it praises the Maruts.

(3) A. SS (XIV.3.12) prescribes the tṛca in the Āgnimāruta-śastra in the Agnyādheya performed as an Ekāha Somayāga.

B.C. Same as under 26. 1-3 (3) above.

27. 1-3 (D. Agni, M. Gāyatrī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (VII.8.1) and ŚŚ (X.12.3) prescribe the trca as the stotriya for the Maitrāvaruṇa at the third-pressing on the second day of the ṣadahas.

B.C. The corresponding triplet does not occur in the present context, in the Kauthuma or Jaiminiya sakhās. The viniyoga thus seems to rest on some lost sākhā of SV.

27. 7-9. (D. Agni, M. Gāyatrī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (IV.10.3) and ŚŚ (V.14.11) include the trca amongst the verses prescribe for recitation at the bringing forward of Agni and Soma (Agnisomapraṇayana) in the Agniṣṭoma.

B. AB (V.4) and SB (IX.5) cite the trca in the above context. The viniyoga thus, has Śrutipramāṇa for its basis..

C. The meaning of the verses is in full accord with the occassion for Agni is spoken of as 'purastād eti māyayā ', 'adhvareṣu praṇīyate' etc.

27. 13-15. (D. Agni, M. Gāyatrī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (I.2.7) and ŚŚ (I.4.9) prescribe the trca in the Sāmdhenī verses in the Darśapūrṇamāsa iṣṭi.

B.C. SB (I.4.1.29) cites only the first verse of this trca in the context. The viniyoga is based on liṅgapramāṇa and they trca is perfect in the context.

37. 8-10. (D. Indra, M. Gāyatrī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (VII.4.3) prescribes the tṛca as the anurūpa in the śastra of the Brāhmaṇācchaṃsin at the midday pressing on the caturviṃśa day.

B.C. The viniyoga is based on liṅgapramāṇa and the trca is appropriate for it agrees with its stotriya in deity, metre etc.

44. 1-3. (D. Indra, M. Bṛhatī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (VI.2.5) prescribes the trca in the Ṣoḍaśi-śastra.

B. AB (XVI.3) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. In the Ṣoḍaśi-śastra this trca is intertwined with a tṛca (~~XXXXX~~ (VIII.12.25-27) in the uṣṇih metre. On this AB (loc. cit.) remarks —— 'man is connected with the uṣṇih and cattle with Bṛhatī, thus be connects man with cattle!

45. 1-3. (D. Indra, M. Bṛhatī, R. Viśvāmitra Gāthina)

(1) A. ŚS (IX.5.9) prescribes the trca in the sodasi-sastra to be intertwined with a triplet in uṣṇih (VIII.98.1-3)

B.C. The viniyoga is based on liṅgapramāṇa and the trca is appropriate for it is addressed to Indra. See also, 44.1-3 above.

51. 1-3 (D. Indra, M. Jagatī, R. Viśvāmitra)

(1) A. ĀŚ (VI.1-2) and ŚS (IX.2.3) prescribe the trca in the sastra of the Maitravaruna at the third pressing in the ukthya.

B.C. KB (XXX.3) mentions the trca in the above context. The viniyoga is based on Śrutipramāṇa, and the trca is appropriate, for it contains words ukthyam-indram.

51. 4-6. (D. Indra, M. Triṣṭubh, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (VIII.6) prescribes the trca in the Niṣkevalya śastra on the Viṣuvant day.

B. AB (XVIII.8) states that the Viṣuvant is like a man and that it is the uktha of ukthas. Now this trca contains the words 'nṛṇām u tvā nṛtamam' (ṛc 1) and 'ukthaiḥ' which are the symbols for this viniyoga. The viniyoga is thus based on liṅgapramāṇa and the trca is appropriate, and in the Niṣkevalya, for it lauds Indra alone.

(2) A. ŚS (XIV.3.7) prescribes the trca in the Niṣkevalya śastra in the Agnyādheya performed as a Soma-Ekāha which the sutra prescribes for one who desires priestly lustre. It is to be noted that the Ekaha is not found elsewhere.

B.C. The tṛca is employed in the present context because of its containing the words [illegible]'. The viniyoga rests on liṅgapramāṇa.

51. 7-9. (D. Indra, Marutvant, M. Tristubh, R. Visvamitra Gathina)

(1) A. (VIII.1.14) and SS (X.5.8) prescribe the trca in the Marutvatiya sastra on the fourth day of the Dasaratra.

B. AB (XIII.7) cites the trca on the sixth day of the Prsthya-sadaha but KB (XXII.7) cites it on the fourth day. The viniyoga is based on Srutipramana and the trca is appropriate for it invites Indra with the Maruts the Soma-draught.

(2) A. SS (XIV.3.6) prescribes the trca as the Marutvatiya sastra in the Agnyadheya performed as a Soma-Ekaha.

B.C. Same as under 4-6 (2) above.

51. 10-12. (D. Indra, M. Gayatri, R. Visvamitra Gathina)

(1) A. AS (VI.4.10) and SS (IX.15.1) prescribe the trca as the stotriya in the sastra of the Hotr at the third round in the Atiratra.

B. AB (XVI.6) cites the trca for the same purpose. The viniyoga is based on Srutipramana.

C. Indra here is invoked as radhanam pate and for 'radhase' and hence is appropriate as the third round corresponding to the third pressing is for cattle and wealth.

60. 5-7. (D. The Rbhus (with Indra), M. Jagati, R. Visvamitra Gathina)

(1) A. AS (VII.7.7) employs this trca in the Vaisvadeva sastra on the fifth day of the Abhiplava sadaha.

B.C. AB (XX.2) commends the whole sukta in the vaisvadeva sastra Thus its employment in the sastra is based on Srutipramana, but why this trca only is selected by AS for the fifth day of the ~~Ind~~ sadaha is not clear.

62. 1-3. (D. Indra-Varuṇa, M. Triṣṭubh, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (VII.9.2) prescribes the trca for the Maitrāvaruṇa for inserting in his uktha-śastra before the concluding hymn at the third-pressing in case the Soma is remaining in large quantity.

B.C. The viniyoga is based on liṅgapramāṇa and the trca is appropriate for the uktha-śastra of the Maitrāvaruṇa is for Indra-varuṇa (AB XXVIII.6)

62. 13-15. (D. Soma, M. Gāyatrī, R. Viśvāmitra)

(1) A. ĀŚ (IV.10.4) and ŚŚ (V.14.15) prescribe this trca at the Agniṣomapraṇayana in the Agniṣṭoma.

B. AB (V.4) and KB (IX.6) cite the trca in the above context. The viniyoga is based on Śrutipramāṇa.

C. Soma is spoken of as 'ṛtasya yonim sadat (ṛc 13) and sadhastham asadat 915); the Vedī is the ṛtasya yoni and sadhastha. The trca is perfect.

62. 16-18. (D. Mitrāvaruṇau, M. Gāyatrī, R. Viśvāmitra or Jamadagni)

(1) A. ĀŚ (V.10.28) and ŚŚ (VII.11.2) prescribe the trca as stotriya for the Maitrāvaruṇa at the morning-pressing in the Agniṣṭoma.

B.C. AB (XXVII.1) states that the Maitrāvaruṇa recites for Mitra and Varuṇa at the morning-pressing and the morning-pressing is connected with Agni, whose metre is Gāyatrī. KB (XXVIII.10) states that the stotriya triplet for Maitrāvaruṇa begins with 'a' and is by Viśvāmitra. This triplet is in confirmity with these statements. PB (XI.2.3) cites the corresponding trca of SV for the first Ājya-stotra. The viniyoga is based on Śrutipramāṇa and the trca is appropriate.

Maṇḍala IV

15. 1-3. (D. Agni, M. Gāyatrī, R. Vāmadeva Gautama)

(1) A. ĀŚ (III.2.9) and ŚŚ (V.16.8) prescribe this triplet to be recited while agni is being carried around in the Ānima-sacrifice.

B. AB (VI.5) and KB (XXVIII.2) cite the tṛca in the above context. The viniyoga is based on Śrutipramāṇa.

C. The tṛca is accords perfectly with the contexts as the ṛcs speak of Agni as 'being carried around in our sacrifice' (1), 'going round the sacrifice' (2), 'crossing over the oblations' (3).

(2) A. ĀŚ (IV.13.7) includes the tṛca in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B?C. See under I. 1.

31. 1-3. (D. Indra, M. Gāyatrī, R. Vāmadeva Gautama)

(1) A. ĀŚ (VII.4.2) and ŚŚ (VII.22.2) prescribe the tṛca in the śastra of the Maitrāvaruṇa as stotriya at the midday-pressing in the Agniṣṭoma.

B. KB (XXVII.2) cites the trca in the above context. The viniyoga thus rests on Śrutipramāṇa.

C. KB (loc. cit.) states 'The Sāman is for Agni and is performed on Indra verses. This is a pairing, a symbol of generation' and hence the trca in Gāyatrī.

32. 1-3. (D. Indra, M. Gāyatrī, R. Vāmadeva Gautama)

(1) A. ŚŚ (IX.12.1) prescribes the tṛca as stotriya in the śastra of the Maitrāvaruṇa at the second round in the Atirātra.

B. PB (X.2.13) cites the corresponding trca of SV for the Saman. The viniyoga is based on Śrutipramāṇa.

C. Same as under I. 5. 1-3.

42. 8-10. (D. Indra-Varuṇa, M. Triṣṭubh, R. Vāmadeva Gautama)

(1) A. ŚS (XIII.11.14) prescribes the tṛca in the śastra of the Maitrāvaruṇa at the midday-pressing on the sixth day of the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca is appropriate for it is addressed to Indra-Varuṇa in Triṣṭubh (cf. AB XXIX.5).

46. 2-4. (D. Indra-Vāyu, M. Gāyatrī, R. Vāmadeva Gautama)

(1) A. ŚS (XI.8.3) prescribes this trca in the Praüga-śastra on the fifth day of the Abhiplava ṣaḍaha.

B.C. The viniyoga is based on liṅgapramāṇa. KB (XXI.3) states in the context that the praüga is to be collected (Saṁhāryaḥ) and that is the symbol of the fifth day.

46. 3-5. (D. Indra-Vāyu, M. Gāyatrī, R. Vāmadeva Gautama)

(1) A. ŚS (X.6.6) prescribes the trca in the Praüga-śastra on the fifth day of the Pṛṣṭhya ṣaḍaha.

B.C. The viniyoga is based on liṅgapramāṇa. KB (XXIII.1) simply states in the context that the Praüga is in Bṛhati. Thus this prescription of SS goes against KB.

46. 5-7. (D. Indra-Vāyu, M. Gāyatrī, R. Vāmadeva Gautama)

(1) A. ĀS (VII.12.7) and ŚS (XI.9.3) include the trca in the Praüga śastra on the fifth day of the Daśarātra and on the sixth day of the Abhiplava ṣaḍaha respectively.

B.C. AB (XII.1) cites the tṛca in the Praüga on the fifth day of the Pṛṣṭhya ṣaḍaha. The viniyoga shown by AS is based on Śrutipramāṇa. But KB (XXI.4) states in the context of the sixth day of the Abhiplava that the Praüga is to be collected (Saṁhāryaḥ). Therefore the viniyoga given by SS is based on liṅgapramāṇa.

47. 2-4. (D. Indra-Vāyu, M. Anuṣṭubh, R. Vāmadeva Gautama)

(1) A. ĀŚ (VII.11.22) and ŚŚ (X.5.4) prescribe the tṛca in the Praüga śastra on the fourth day of the Daśarātra.

B.C. AB (XXI.4) cites the trca in the above context. The viniyoga is thus based on Śrutipramāṇa and according to AB (loc. cit.) the tṛca is appropriate in the context, because it is in Anuṣṭubh, which is a symbol of the fourth day.

56. 5-7. (D. Dyāvāpṛthivī, M. Gāyatrī, R. Vāmadeva Gautama)

(1) A. ĀŚ (VIII.11.3) and ŚŚ (X.11.8) prescribe the trca in the Vaiśvadeva śastra on the ninth day of the Daśarātra.

B. AB (XXIV.2) and KB (XXVI.17) cite the trca in the above context, providing Śrautapramāṇa for the viniyoga.

C. AB (loc. cit.) traces the symbol of the ninth day in the word 'Suci' (ṛc 1), while KB (loc. cit.) finds the symbol in the word 'abhi' (ṛc 1).

Maṇḍala V

6. 1-3. (D. Agni, M. Paṅkti, R. Vasuśruta Ātreya)

(1) A. ŚŚ (III.17.5) prescribes the trca for paying reverence to the Gārhapatya at the Pitṛyeṣṭi in the Sākamedha Parvan.

B.C. KB (V.7) mentions the paying of the reverence to the Gārhapatya in the context but does not mentions the ṛcs. The ṛcs laud Agni and invoke him for cattle-wealth. The employment of the ṛcs in the context is based on liṅgapramāṇa and the meaning suits the context. It is to be noted that ĀŚ (II.10.35) prescribes only one ṛc (viz. V.6.1) in the context.

(2) A. ĀŚ (VII.8.1) prescribes the tṛca as the 'anurūpa in the uktha-śastra of the Maitrāvaruṇa on the sixth day of the Ṣaḍahas.

B.C. The viniyoga is based on liṅgapramāṇa and the trca is appropriate, because it accords with its stotriya V.6.4, 5, 9, in deitys metre etc.

14. 1-3. (D. Agni, M. Gāyatrī, R. Sutambhara Ātreya)

(1) A. SS (XII.10.9) prescribes the tṛca as the anurūpa in the uktha-sastra of the Maitrāvaruṇa on the fourth day of the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa and the trca is appropriate, for it agrees with its stotriya VIII.102.6-8.

24. 1-3. (D. Agni, M. Dvipadā Virāt, R. Gaupāyanas)

(1) A. ŚŚ (III.17.5) prescribes the trca in paying reverence to the Gārhapatya in the Pitryeṣṭi.

B.C. Same as under 6. 1-3 above.

25. 1-3. (D. Agni, M. Anuṣṭubh, R. Vasūyava Ātreyas)

(1) A. ŚŚ (VII.6.1) prescribes this trca to be recited by the Acchāvāka at the morning-pressing in the Agniṣṭoma, when in the morning-pressing he has been addressed by the Adhvaryu to be seated and to say whatever he has to say in the Agnistoma. ĀŚ (V.7.2) prescribes only the first ṛc to be recited by him.

B. KB (XXVIII.5) cites the tṛca in the context. The viniyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states that the Anuṣṭubh is Gāyatrī which is the metre of Agni for whom is the morning pressing and hence the tṛca is appropriate . The meaning of the trca accords well with the context, particularly the opening words 'I shall laud Agni to bestow help on you etc.'.

28. 1-3. (D. Agni, M. Triṣṭubh (1, 3), Jagatī (2), R. Viśvavārā Ātreyī)

(1) A. ŚS (XIV.56.13) prescribes the trca in the Vaiśvadeva śastra in the Agniṣṭut Ekāha.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca is appropriate, for it is addressed to Agni and also contains the word 'Viśva'.

35. 1-3. (D. Indra, M. Anuṣṭubh, R. Prabhūvasu Āṅgirasa)

(1) A. ĀŚ (VII.8.3) prescribe the trca as the Anurūpa in the uktha-śastra of the Acchāvāka at the third pressing on the fourth day of the Ṣaḍahas.

B.C. The viniyoga is based on liṅgapramāṇa and the trca is appropriate, for it agrees with its stotriya V.39.1-3 in deity etc.

38. 1-3. (D. Indra, M. Anuṣṭubh, R. Bhauma Atri)

(1) A. ĀŚ (VII.8.3) and ŚS (XII.26.2) prescribe the trca as Stotriya in the uktha-śastra of the Acchāvāka on the fourth day and the first chandoma day respectively of the Daśarātra.

B.C. PB (XIV.6, 4, 9) cites the corresponding verses from SV for the third Pṛṣṭha Stotra. Thus the viniyoga rests on Śrutipramāṇa.

40. 1-3. (D. Indra, M. Uṣṇih, R. Bhauma Atri)

(1) A. ĀŚ (VII.10.5) and ŚS (X.4.5) prescribes the trca in the Praüga śastra on the third day of the Daśarātra.

B. AB (XXI.1) cites the tṛca in the above context. KB (XXII.3) simply states that the Praüga, is in uṣṇih verses by Atri. The viniyoga is

based on liṅgapramāṇa.

C. Both AB and KB hold verses having the same ending appropriate for the third day. This tṛca has the refrain 'Vṛṣannindra Vṛṣabhir Vṛtrahantama' Hence it is appropriate.

51. 1-3. (D. Agni with The viśvedevāḥ, M. Anuṣṭubh, R. Svasti Ātreya)

(1) A. ŚŚ (XIV.52.5) prescribes the trca to the Viśvedevas in the Praüga-śastra in the Agniṣṭut Ekāha.

B.C. The viniyoga is based on liṅgapramāṇa and the trca is appropriate for it invokes Agni with the Viśvedevas to come to the Soma-draught.

51. 4,6,7. (D. Indra and Vāyu, M. (4), Gāyatrī (4), uṣṇih (6, 7), R. Svasti Ātreya)

(1) A. ŚŚ (X.4.5) prescribes the tṛcas formed by these three verses to Indra and Vāyu, in the Praüga śastra on the third day of the Daśarātra. AS (VII.10.5) on the other hand forms a triplet by repeating either ṛc 6 or 7 and thus excludes rc 4, which is in Gāyatrī, from the tṛca.

B. AB (XXI.1) cites only ṛcs 6 and 7 in the context. The viniyoga of these ṛcs is thus based on Śrutipramāṇa. KB (XXII.3) simply states that the Praüga is in usnih by Atri.

C. AB (loc. cit.) states that which has similar endings is a symbol of the third day. These ṛcs (6, 7) have the words 'abhi' Prayaḥ' at the end and hence are appropriate for the third day.

51. 8-10. (D. The Viśvedevas, M. Uṣṇih, R. Svasti Ātreya)

(1) A. ĀŚ (VII.10.5) and ŚŚ (X.4.5) prescribe the tṛca in the Praüga śastra on the third day of the Daśarātra.

B.C. Same as under (1) above. The three verses end in 'Sutá rana'.

51. 11-13. (D. The Viśvedevas, M. Jagatī or Triṣṭubh, R. Svasti Ātreya)

(1) A. ĀŚ (VIII.1.23) prescribes the trca in the Praüga-śastra on the sixth day of the Pṛṣṭhya ṣaḍaha.

B.C. AB (XXII. 7) prescribes the rcs by Parucchepa, but also states that one of the symbols of the sixth day is that the name of the deity be mentioned in the last Pada. This symbol is present in this tṛca. The viniyoga is based on liṅgapramāṇa.

65. 1-3. (D. Mitra Varuṇa, M. Anuṣṭubh, R. Rātahavya Ātreya)

(1) A. ŚS (X.V.4) prescribes the trca in the Praüga śastra on the fourth day of the Daśarātra. ĀŚ (VII.11.22) has 66.1-3 instead.

B. KB (XXII.7) simply states 'the Praüga is in Anuṣṭubh verses'. The rcs contain the name of the deity and are Anuṣṭubh. The viniyoga is based on liṅgapramāṇa.

C. According to KB (loc. cit.) the fourth day is connected with the Anuṣṭubh and hence the verses are appropriate.

66. 1-3. (D. Mitra and Varuṇa, M. Anuṣṭubh, R. Rātahavya Ātreya)

(1) A. ĀŚ (VII.11.22) prescribes the trca in the Praüga śastra on the fourth day of the Pṛṣṭhya ṣaḍaha.

B. AB (XXI.4) cites the trca in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the tṛca is appropriate in the context, as it is in Anuṣṭubh; which is a symbol of the fourth day.

68. 1-3. (D. Mitra Varuṇa, M. Gāyatrī, R. Yajata Ātreya)

(1) A. ŚŚ (XII.1.3) prescribes the tṛca as the stotriya in the uktha-śastra the Maitrāvaruṇa on the seventh day of the Daśarātra.

B. PB (XIV.2.4) prescribes the corresponding tṛca of SV for the stotra in the context and hence this viniyoga is based on Śrutipramāṇa.

C. The tṛca is addressed to Mitra and Varuṇa and thus is appropriate for the Maitrāvaruṇa.

70. 1-3. (D. Mitra Varuṇa, M. Gāyatrī, R. Urucakri Ātreya)

(1) A. ĀŚ (VII.2.2) and ŚŚ (XII.1.3) prescribe the tṛca as the Stotriya in the uktha-śastra of the Maitrāvaruṇa on the Caturviṁśa day and on the fifth day of the Daśarātra respectively.

B. PB (XIII.2.4) cites the trca for the Stotra in the context. The viniyoga is based on Śrutipramāṇa.

C. The tṛca is addressed to Mitra and Varuṇa and is thus appropriate for the Maitrāvaruṇa.

78. 1-3. (D. The Aśvins, M. Uṣṇih, R. Saptavadhri Ātreya)

(1) A. ĀŚ (IV.15.2) prescribes the trca in the uṣṇih-part of the Aśvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

(2) A. ĀŚ (VII.10.5) and ŚŚ (X.4.5) prescribes the tṛca in the Praüga-śastra on the third day of the Daśarātra.

B. AB (XXI.1) cites the tṛca in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the trca is appropriate in the contex for its to verses have the same ending (viz. 'haṁsāviva patatam ā sutā upa').

82. 1-3. (D? Savitr, M. Anuṣṭubh (1), Gāyatrī (2,3,4,6), R. Śyāvāśva Ātreya)

(1) A. ĀŚ (V.18.5) and ŚŚ (VIII.3.8) prescribe these tṛcas as the Pratipat and the anucara triplets the Vaiśvadeva-śastra in the Agniṣṭoma.

B.C. AB (XIII.5) and KB (XVI.3) state that the opening and the sequal tṛcas of the Vaisvadeva-sastra are Savitr's KB (loc. cit.) cites the tṛcas in the context. The viniyoga is thus based on Śrutipramāṇa.

Maṇḍala VI

7. 1-3. (D. Agni Vaiśvanārā, M. Triṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (VIII.6.23) and ŚŚ (XI.14.15) prescribe the tṛca as the Stotriya in the Āgnimāruta śastra on the Viṣuvant day.

B.C. PB (OV.6.18) prescribes the corresponding trca from SV for the Agniṣṭoma sāman. The viniyoga is based on śrutipramāṇa and the tṛca is appropriate in the context for it is in praise of Agni.

15. 7-9. (D. Agni Jātavedas M. Jagatī, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (VIII.12.24) prescribes the trca in the Āgnimāruta-śastra on the tenth day of the Daśarātra.

B.C. The rcs of the triplet contain the name of the deity Agni-Jātavedas hence the viniyoga is based on liṅgapramāṇa and the trca is suitable in the context.

(2) A. ŚŚ (XIV.3.12) prescribes the trca in the Āgnimāruta-śastra in the Agnyādheya performed as a Soma Ekāha.

B.C. Same as under (1) above.

15. 13-15. (D. Agni Jātavedas, M. Triṣṭubh (13, 14), Śākvarī (15), R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (VIII.8.6) and ŚŚ (X.6.19) prescribe the tṛca on the fifth day in the Āgnimāruta-śastra on the fifth day of the Vyūḍha type of the Daśarātra.

B. AB (XXII.3) and KB (XXIII.3) cite the tṛca in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB and KB (loc. cit.) the tṛca is appropriate for it contains an addition (Śakvarī being the metre of rc 15) which is a symbol of the fifth day.

16. 1-3. 4-6 (D. Agni, M. Gāyatrī, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (VIII.7.11) and ŚŚ (XI.15.14) prescribe these tṛcas as the Stotriya and the anurūpa respectively of the Āgnimāruta-śastra in the Viśvajit.

B.C. The viniyoga of the Stotriya is based on Śrutipramāṇa and of the anurūpa on the liṅgapramāṇa.

16. 10-12. (D. Agni, M. Gāyatrī, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (I.2.7) and ŚŚ (I.4.8) include these three verses amongst the Sāmidhenīs in the Darśapūrṇamāsa.

B. SB (I.4.1.7, 8, 22) cites the verses in the above context. The viniyoga is based on Śrutipramāṇa.

C. The rcs invoke Agni to be seated in the sacrifice and rc 11 speaks of making Agni strong with fuel and ghṛta. The rcs are appropriate in the context.

16. 13-15. (D. Agni, M. Gāyatrī, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (II.16.2) and ŚŚ (III.13.17) include these three rcs amongst those which are recited while fire is being churned for the Sacrifice in the Vaiśvadeva-parvan.

B. AB (III.5) and KB (VIII.1) cite the ṛcs for the above purpose in the context of the Ātithyeṣṭi in the Agniṣṭoma.

C. 'Atharvan churned you out, O Agni, of the lotus' says ṛc 13. As these ṛcs refer to the churning of the fire, they are appropriate in the context.

16-18, 19-21. (D. Agni, M. Gāyatrī, R. Bharadvāj Bārhaspatya)

(1) A. ĀŚ (VI.1.2) and ŚŚ (IX.2.2) prescribe these tṛcas as the Stotriya and Anurūpa for the Maitrāvaruṇa at the third-pressing in the Ukthya.

B. PB (XI.11.1) cites the corresponding trca of SV for the Sakamasva chant,. The viniyoga of the stotriya is based on Śrutipramāṇa and of the anurūpa on liṅgapramāṇa.

C. As the chant is for Agni and these tṛcas laud Agni, they are appropriate in the context.

42. 1-3. (D. Indra, M. Anuṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ŚŚ (X.6.14) prescribes the triplet as the anurūpa in the Niṣkevalya-śastra on the fifth day of the Daśarātra.

B. KB (XXIII.2) cites the tṛca in the above context. The viniyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) praises these verses as having given strength to Indra to kill vṛtra. The tṛca agrees with its stotriya in deity etc. and is, therefore, appropriate.

44. 1-3. (D. Indra, M. Anuṣṭubh, R. Samyu Bārhaspatya)
4-6
(1) A.B.C. Same as under 42. 1-3.

44. 7-9. (D. Indra, M. Virāj, R. Śaṁyu Bārhaspatya)

(1) A. ŚŚ (VIII.6.11) prescribes the trca in the Āgnimāruta-śastra in the Agniṣṭoma.

B. KB (XVI.8) simply states in the context 'akṣarapaṅktayaḥ śaṁsati' Hence the viniyoga is based on liṅgapramāṇa.

C. KB (loc. cit.) justifies the inclusion of the trca in the śastra by stating paśavovaiaksarapānktayaḥ paśunamevāptyai atho prāṇāpānau va aksarapānktayaḥ prāṇāpānāveva tadātman dhatte' tho śastrasyaiva sendratāyai'.

47. 1-3. (D. Soma (With Indra), M. Triṣṭubh, R. Garga Bhāradvāja)

(1) A. ŚŚ (VIII.6.14) prescribes the triplet in the Āgnimāruta-śastra in the Agniṣṭoma.

B. KB (XVI.8) cites the rcs (not specifying whether three or four are to be recited) in the above context. The viniyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) justifying the inclusion of these rcs in the śastra, states -- 'Somamevaitābhirindrāya svadayaty atho devaloko vā indraḥ pitṛlokoyamo devalokameva tat pitṛlokād abhyutkrāmanti'. It is to be noted that these verses follow the three addressed to Yama.

51. 13-15. (D. The Viśvedevas, M. Uṣṇih, R. Ṛjiśvan Bhāradvāja)

(1) A. ĀŚ (VI.11.22) includes the trca in the Praüga śastra on the fourth day of the Daśarātra. ŚŚ (X.5.4) on the other hand, has the trca made up of the rcs 13, 15, 16 in the context.

B. AB (XXI.4) cites the trca in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the trca is appropriate, for it has the word 'apa' which is a symbol of the day. But it is to be noted that the other trcas in the śastra are in Anuṣṭubh and AB (loc. cit.) praises Anuṣṭubh in the context. This trca is uṣnih, rc 16 is Anuṣṭubh and thus the trca as taken by ŚŚ (X.5.4), partially accords with the remarks of AB.

52. 7-9. (D. The Viśvedevas, M. Gāyatrī, R. Ṛjiśvan Bhāradvāja)

(1) A. ŚS (X.11.8 and XI.9.3) prescribes the trca in the Praüga-śastra on the ninth day of the Daśarātra and on the sixth day of the Abhiplava ṣaḍaha respectively.

B.C. KB (XXVI.17) cites the hymn for the above purpose in the context of the ninth day and KB (XXI.4) dealing with the sixth day of the Abhiplava Ṣaḍaha simply states that the Praüga is to be gathered together. The trca has the symbol of the sixth and the ninth days viz. 'a'. Hence the viniyoga is based on both the Śruti and liṅga pramāṇas and the tṛca is appropriate.

60. 4-6, 7-9. (D. Indra and Agni, M. Gāyatrī, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (VII.2.4) prescribes these tṛcas as the stotriyas for the Acchāvāka at the morning pressing on the third and the fifth days, while SS (XII.1.5) prescribes these trcas for the same purpose on the fourth and the eithth days (4-6) and on the fifth day (7-9) of the Daśarātra.

B.C. PB (XII.2.8 and XV.2.8) cites the corresponding tṛca of SV for the fourth Ājya-stotra. The viniyoga is based on Śrutipramāṇa and the tṛca is appropriate in the context, for the Acchāvāka recites for Indra and Agni at the morning-pressing.

60. 10-12. (D. Indra and Agni, M. Gāyatrī, R. Bharadvāja Bārhaspatya)

(1) A. ŚS (XII.1.5) prescribes the trca as the stotriya for the Acchāvāka on the tenth day of the Daśarātra.

B.C. Same as under 60. 4-6, 7-9 above.

61. 1-3. (D. Sarasvatī, M. Jagatī, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (VIII.1.12) and ŚS (X.5.4 and X.6.6) prescribe this trca in the Praüga-śastra on the sixth day of the Pṛṣṭhya ṣaḍaha and on the fourth and fifth days of the Daśarātra respectively.

B.C. AB (XXII.7) cites the trca in the context shown by AS (loc. cit.). KB (XXII.7) and XXIII.1) dealing with the fourth and the fifth days of the prsthya sadaha simply say that the Prauga is in Anustubh (fourth day) and in Brhati (fifth day). This trca is in Jagati, which being a symbol of cattle is suitable for the fifth day. The viniyoga in the Prauga sastra, however, is based on Srutipramana, AB (loc. cit.) being the Sruti.

61. 10-12. (D. Sarasvati, M. Gayatri, R. Bharadvaja Barhaspatya)

(1) A. AS (VII.10.5) prescribes the trca in the Prauga-sastra on the third day of the Dasaratra.

~~Bx~~. KB (X.4.5; X.8.4 and XI.6.2) prescribe the trca for the same purpose on the third and the sixth days of the Dasaratra and the third day of the Abhiplava sadaha, but SS does not mention this prescription.

B.C. AB (XXI.1) cites the trca in the Prauga sastra on the third day of the Prsthya sadaha. Thus the viniyoga of the trca in the Prauga sastra Thus the viniyoga of the trca in the Prauga-sastra on the third (and the sixth which is identical with the third) day is based on Srutipramana.

70. 1-3. (D. Dyavaprthivi, M. Jagati, R. Bharadvaja Barhaspatya)

(1) A. AS (VII.7.7) and SS (X.4.14) prescribe the trca in the Vaisvadeva sastra on the fifth day of the Abhiplava sadaha and the third day of the Dasaratra respectively.

B.C. KB (XXI.3 and XXII.5) prescribe the trca in the Vaisvadeva-sastra on the fifth day of the Abhiplava and the third day of the Prsthya Sadaha respectively. Thus the viniyoga is based on Srutipramana.

70. 4-6. (D. Dyavaprthivi, M. Jagati, R. Bharadvaja Barhaspatya)

(1) A. AS (VII.7.2) and SS (XI.6.5) prescribe the trca in the

Vaiśvadeva-śastra on the third day of the Abhiplava Saḍaha.

B.C. AB (XXI.2) and KB (XX.4) cite the trca in the above context. The viniyoga is based on Śrutipramāṇa and the trca is appropriate for it contains. The symbol of the third day.

71. 1-3. (D. Savitṛ, M. Jagatī, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (VII.4.12) and ŚŚ (X.4.14) prescribe the tṛca in the Vaiśvadeva-śastra on the caturviṁśa day and on the third day of the Daśarātra respectively.

B.C. AB (XX.4) cites the trca on the second day of the Pṛṣṭhya sadaha and KB (XX.4) on the third day of the Abhiplava sadaha. The viniyoga is based on this Śrutipramāṇa and the trca is appropriate, for it contains the symbol of the third day.

71. 4-6. (D. Savitṛ, M. Triṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (VIII.8.6) and ŚŚ (X.6.18) prescribe the tṛca in the Vaiśvadeva-śastra on the fifth day of the Daśarātra, if it is of the Vyūḍha type.

B. AB (XXII.3) and KB (XXIII.3) cite the tṛca in the above context. The viniyoga is based on Śrutipramāṇa the trca is appropriate, for it contains the symbol of the fifth day in the 'ut' (ṛc 4)

Maṇḍala VII

1. 1-3. (D. Agni, M. Virāj, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VIII.12.2) and ŚŚ (X.12.8) prescribe the trca in the Prataranuvaka on the tenth day (which is called the Avivākya day) of the Daśarātra, instead of the normal Anuṣṭubh verses.

B.C. KB (XXVII.1) states in the context 'Virājas tatrānubruyāt'. The viniyoga is based on liṅgapramāṇa.

(2) A. ĀŚ (VIII.12.26) and SS (X.13.20) prescribe the trca as the stotriya in the Āgnimāruta-śastra on the tenth day (Avivākya day) of the Daśarātra.

B. KB (XXVII.2) states in the context 'Virātsuvāmadevyam agniṣṭomasāma bhavati' and PB (XV.12.1) cites the corresponding triplet of the SV for the Sāman. Hence the viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the trca is appropriate in the context for the virāj is food and prosperity.

15. 1-3. (D. Agni, M. Gāyatrī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (IV.8.5) and ŚŚ (V.11.1) prescribe the three rcs as the Sāmidhenīs at the forenoon upasad in the Agniṣṭoma.

B. AB (IV.8) and SS (VIII.8) cite the tṛca for the same purpose . The viniyoga is based on Śrutipramāṇa.

C. Both AB and KB (loc. cit.) praise the tṛca in the context for Agni is described as 'upasadya' (ṛc 1) which accords with the context.

17. 1-3. (D. Agni, M. Triṣṭubh Dvipadā, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VIII.2.3) and ŚŚ (XII.11.4) prescribe the tṛca as the anurūpa for the Maitrāvaruṇa at the third-pressing on the sixth day of the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca agrees with its stotriya V.24.1-3 in metre only.

22. 1-3, 4-6. (D. Indra, M. Virāj, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VII.11.2) and ŚŚ (X.5.9) prescribe these two tṛcas as the stotriya and the anurūpa in the Niṣkevalya-śastra on the fourth day of the Daśarātra.

B. AB (XXI.4) cites the treas in the context. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) states that the treas, being in Virāj are appropriate on the fourth day, as the metre is a symbol of this day.

27. 1-3. (D. Indra, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ŚŚ (X.11.5) prescribes the trca in the Praüga-śastra on the ninth day of the Daśarātra.

B. KB (XXVI.15) cites the trca in the above context and therefore is the Śrutipramāṇa for the viniyoga.

C. According to KB (loc. cit.), the trca is appropriate for it contains the word 'paryaḥ' which denoting the highest, is a symbol of the ~~ninth day~~ ninth day.

28. 1-3. (D. Indra, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VIII.10.1) prescribes the trca in the Praüga śastra on the eighth day of the Daśarātra.

B.C. AB (XXIII.3) cites the trca for the same purpose. The viniyoga is based on this Śrutipramāṇa. The trca invokes Indra and is thus appropriate in the context.

29. 1-3. (D. Indra, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VIII.11.1) and ŚŚ (X.10.4) prescribe the trca in the Praüga śastra on the ninth and eighth day respectively of the Daśarātra.

B. AB (XXIV.1) and KB (XXVI.11) cite the trca in the contexts given by AS and SS respectively. Thus both the viniyogas are based on ~~Srutipramana~~ Śrutipramāṇa.

C. According AB (loc. cit.) the trca is appropriate for the ninth day as it contains the word 'okaḥ' and according to KB (loc. cit.) the trca is

suitable on the eighth day as it contains the idea of 'begun' (abhyārabdhavatī) in 'Brahman vīra Brahmakṛtim juṣāṇaḥ' (ṛc 2).

30. 1-3. (D. Indra, M. Triṣṭubh, R. Vasiṣṭha Maitrāvāruṇi)

(1) A. ĀŚ (VIII.9.2) and ŚŚ (X.9.4) prescribe the tṛca in the Praüga-Śastra on the seventh day of the Daśarātra.

B. AB (XXIII.1) and KB (XXV.2) cite the tṛca for the same purpose and are thus the śrutipramāṇa for the viniyoga.

C. According to AB (loc. cit.) the tṛca is appropriate as it contains the 'ā' which is a symbol of the day while according to KB (loc. cit.) the word 'Sūrya' (ṛc 2) is the symbol of the day.

31. 1-3. (D. Indra, M. Gāyatrī, R. Vasiṣṭha Maitrāvāruṇi)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.8.1) prescribe the tṛca as the Stotriya for the Maitrāvaruṇa at the first round in the Atirātra.

B. PB (IX.2.2) cites the corresponding triplet of SV for the Sāman in the context. Thus the viniyoga is based on Śrutipramāṇa.

C. The tṛca being in Gayatri is appropriate at the first round as it corresponds to the morning-pressing.

31.4-6. (D. Indra, M. Gāyatrī, R. Vasiṣṭha Maitrāvāruṇi)

(1) A. ĀŚ (VI.4.10) prescribes the tṛca as the stotriya for the Brāhmaṇācchaṁsin at the first round in the Atirātra.

B.C. The viniyoga is based on Śrutipramāṇa and it is appropriate in the context for the recitations in the night-rounds are for Indra (vide AB XVI.5).

31. 10-12. (D. Indra, M. Virāj, R. Vasiṣṭha Maitrāvāruṇi)

(1) A. ĀŚ (VII.11.32.) and ŚŚ (XII.3.8) prescribe the tṛca as one of the two śilpa tṛcas which are to be inserted in the Śastra of the Maitrāvaruṇa

at the midday-pressing on the fourth day in the Daśarātra.

B.C. AB (XXIX.3) and KB (XXIX.5) state that a trca in Virāj is inserted on the fourth day. KB (loc. cit.) names these insertions as silpa-trcas. The viniyoga is based on liṅgapramāṇa.

43. 1-3. (D. The Viśvedevas, M. Triṣṭubh, R. Vasiṣtha Maitrā-varuṇi)

(1) A. ĀŚ (VIII.9.2) and ŚŚ (X.9.4) prescribe the trca in the Prauga-śastra on the seventh day of the Daśarātra.

B. AB (XXIII.1) and KB (XXVI.8) cite the trca in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brāhmaṇas the triplet is appropriate for it has 'Pra', which is a symbol of the seventh day.

61. 1-3. (D. Mitra and Varuṇa, M. Triṣṭubh, R. Vasiṣtha Maitrāvaruṇa)

(1) A. ŚŚ (X.9.4) prescribes the trca in the Prauga-śastra on the seventh day of the Daśarātra.

B. KB (XXV.2) cites the trca for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the trca is appropriate as it contains the word 'Sūrya' (ṛc 1), which is a symbol of the day.

64. 1-3. (D. Mitra Varuṇa, M. Triṣṭubh, R. Vasiṣtha Maitrāvaruṇa)

(1) A. ĀŚ (VIII.11.1) and ŚŚ (X.11.5) prescribe the trca in the Prauga-śastra on the ninth day of the Daśarātra.

B. AB (XXIV.1) and KB (XXVI.15) cite the trca in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) and KB (loc. cit.) the trca is appropriate for it contains the word 'kṣayanta' which is a symbol of the

65. 1-3. (D. Mitra Varuṇa, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VIII.10.1) and ŚŚ (X.10.4) prescribe the tṛca in the Praüga-śastra on the eighth day of the Daśarātra.

B. AB (XXIII.3) and KB (XXVI.11) cite the trca in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the triplet is appropriate for it is addressed to two deities and this is a symbol of the eighth day.

66. 1-3. (D. Mitra Varuṇa, M. Gāyatrī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ŚŚ (X 11.1.3) prescribes the trca as the Stotriya in the sastra of the Maitrāvaruṇa at the morning-pressing on the ninth day of the Daśarātra.

B.C. The viniyoga is based on Śrutipramāṇa and the tṛca is appropriate for the śastra of the Maitrāvaruṇa is for Mitra-Varuṇa at the morning pressing.

66. 4-6. (D. Mitra-Varuṇa, M. Gāyatrī, R. Vasiṣṭha, Maitrāvaruṇi)

(1) A. ŚŚ (XII.1.3) prescribes the trca as the stotriya in the śastra of the Maitrāvaruṇa at the morning-pressing on the eighth day of the Daśarātra.

B.C. Same as under 66. 1-3 above.

66. 7-9. (D. Mitra-Varuṇa, M. Gāyatrī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ŚŚ (XII.1.3) prescribe the tṛca as the stotriya in the śastra of the Maitrāvaruṇa at the morning-pressing on the sixth day of the Daśarātra.

B.C. Same as under 66. 1-3 above.

(2) A. ĀŚ (VII.2.2) prescribes the tṛca as the concluding one (paryāsa) in the śastra of the Maitrāvaruṇa at the morning-pressing on the Caturviṁśa day.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca is appropriate in the context for the śastra of the Maitrāvaruṇa at the morning-pressing is for Mitra-Varuṇa.

(3) A. ŚŚ (XI.9.3) prescribes the trca in the Praüga-śastra on the sixth day of the Abhiplava ṣaḍaha.

B.C. KB (XXI.4) simply remarks that the Prauga is to be gathered together. The viniyoga is thus based on liṅgapramāṇa.

66. 10-12. (D. Mitra Varuṇa, M. Bṛhatī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VII.12.7) prescribes the tṛca in the Praüga-śastra on the fifth day of the Daśarātra.

B. AB (XXII.1) cites the trca in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the trca is appropriate, for it is in Bṛhatī, which is a symbol of the fifth day.

70. 1-3. (D. The Aśvins, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VIII.11.1) and ŚŚ (X.11.5) prescribe the tṛca in the Praüga-śastra on the ninth day of the Daśarātra.

B. AB (XXIV.1) and KB (XXVI.15) cite the trca in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB and KB (loc. cit.) the tṛca is appropriate for it contains the word 'gatam' (ṛc 1), which is a symbol of the ninth day.

72. 1-3. (D. The Aśvins, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VIII.9.2) and ŚŚ (X.9.4) prescribe the tṛca in the Praüga śastra on the seventh day of the Daśarātra.

B. AB (XXIII.1) and KB (XXVI.8) cite the tṛca in the above context. The viniyoga is based on Śrutipramāṇa.

C. Both the Brahmanas state that the tṛca is appropriate for it contains 'a' which is a symbol of the seventh day.

74. 1-3. (D. The Aśvins, M. Bṛhatī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VII.12.7) and ŚŚ (X.6.6.) prescribe the tṛca in the Praüga-śastra on the fifth day of the Daśarātra.

B. AB (XXII.1) cites the tṛca in the above context. KB (XXIII.1) simply states that the Praüga (on this day) is in Bṛhatī.

The viniyoga is based on Śrutipramāṇa.

C. Both the Brāhmaṇas state that Brhati is the symbol of prosperity and hence a symbol of the fifth day.

90. 1-3. (D. Vāyu, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VIII.11.1) and ŚŚ (X.9.4) prescribe the tṛca in the Praüga-śastra on the ninth and the seventh day respectively of the Daśarātra.

B. AB (XXIV.1) cites the tṛca in the Praüga śastra on the ninth day, while KB (XXVI.8) cites it in the Praüga-śastra on the seventh day. Thus both the viniyogas are based on Śrutipramāṇa.

90. 5-7. (D. Indra and Vāyu, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VIII.11.1) and ŚŚ (X.9.4) prescribe the tṛca in the Praüga-śastra on the ninth and the seventh days respectively of the Daśarātra.

B.C. Same as under 90. 1-3 above.

94. 1-3. (D. Indra and Agni, M. Gāyatrī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ŚS (XII.1.5) prescribes the tṛca as the stotriya in the śastra of the Acchāvāka at the morning-pressing on the third and the seventh days of the Daśarātra.

B.C. The viniyoga is based on Śrutipramāṇa and the tṛca is appropriate in the context, for the śastra of the Acchāvāka at the morning-pressing is for Indrāgni.

94. 4-6. (D. Indra-Agni, M. Gāyatrī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ŚS (XII.1.5) prescribes the trca as the Stotriya in the śastra for the Acchāvāka at the morning-pressing on the second and the ninth days of the Daśarātra. ĀŚ (VII.2.4) prescribes the tṛca as stotriya for the Acchāvāka at the morning-pressing on the Catuṛviṁśa-day.

B.C. Same as under 94. 1-3 above.

94. 7-9. (D. Indra Agni, M. Gāyatrī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ŚS (XII.2.8) prescribes, the tṛca as the concluding one (Paryāsa) in the śastra of the Acchāvāka at the morning-pressing in the Daśarātra.

B.C. The viniyoga is based on Liṅgapramāṇa and the tṛca is ~~appro~~ appropriate in the context, for the recitation of the Acchāvāka at the morning pressing is for Indrāgni.

95. 1-3. (D. Sarasvatī, M. Triṣṭubh, M. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VIII.9.2) and ŚS (X.9.4) prescribe the tṛca in the Praüga-śastra on the seventh day of the Daśarātra.

B. AB (XXIII.1) and KB (XXVI.8) cite the tṛca for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brāhmaṇas the tṛca is appropriate for it contains 'Pra' (ṛc 1), which is a symbol of the seventh day.

(2) A. ŚS (X.11.5) prescribes the trca in the Praüga-śastra on the ninth day of the Daśarātra.

B. KB (XXVI.15) cites the tṛca in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the tṛca suits the ninth day as it contains a repetition in 'Prabābadhāna' and repetition is a symbol of the ninth day.

95. 4-6. (D. Sarasvatī, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VIII.10.1) and ŚS (X.10.4) prescribe the tṛca in the Praüga-śastra on the eighth day of the Daśarātra.

B. AB (XXIII.3) and KB (XXVI.11) cite the tṛca for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the word 'uttara' (ṛc 4) and according to KB (loc. cit.) 'Vardha' (ṛc 6) are the symbols of the day.

96. 1-3. (D. Sarasvatī, M. Bṛhatī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VII.12.7) prescribes the tṛca in the Praüga-śastra on the fifth day of the Daśarātra.

B. AB (XXII.1) cites the tṛca for the same purpose in the context of the pṛṣṭhya ṣaḍaha. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the tṛca is appropriate in the context for it is in Bṛhatī, which is a symbol of the fifth day.

Maṇḍala VIII

1. 24-26. (D. Indra, M. Bṛhatī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (VII.4.3) prescribe the tṛca as the stotriya in the sastra of the Brāhmaṇācchaṁsin at the midday-pressing on the Caturviṁśa day.

B.C. The viniyoga is based on Śrutipramāṇa and the tṛca is appropriate in the context for the recitations of the midday-pressing are for Indra.

1. 29-31. (D. Indra, M. Bṛhatī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (VII.4.3) prescribes this trca as the Anurūpa in the śastra of the Brāhmaṇācchaṁsin at the midday-pressing on the Caturviṁśa-day.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca is appropriate for it fully accords with its stotriya VIII.1.24-26 in deity, metre Ṛsi and contents.

2. 1-3. (D. Indra, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (V.14.4) and ŚŚ (VII.19.9) prescribe the tṛca as the Anucara (following the opening triplet), in the Marutvatīya-śastra in the Agniṣṭoma.

B. KB (XV.2) cites the tṛca in the above context. The viniyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states in the context Gāyatrīḥ śaṁsati prāṇo vai gāyatryaḥ prāṇameva tadātman dhatte' and again, "sutavān pītavān pavamānokthaṁ by etad".

(2) A. ĀŚ (VI.4.10) and ŚŚ (IX.14.1) prescribe the tṛca as the stotriya in the śastra of the Brāhmaṇācchaṁsin and the Acchāvāka respectively at the second round in the Atirātra.

B. AB (XVI.6) cites the tṛca in the context given by ĀŚ (loc. cit.) PB (IX.2.16) cites the corresponding triplet from SV from the stotra of the Acchāvāka in the context. Thus both the viniyogas are based on Śrutipramāṇa.

C. AB (loc. cit.) states that by reciting this (and the two other tṛcas cited with it) the night gets Pavamānas and becomes equal to the day rites.

(3) A. ĀŚ (VII.11.24) prescribes this trca as the anucara in the Marutavatīya śastra on the fourth day in the Daśarātra.

B. AB (XXI.4) cites the tṛca in the above context. The viniyoga is based on Śrutipramāṇa.

C. The trca is addressed to Indra and is thus appropriate in the context.

(4) A. ŚŚ (XVII.9.3) prescribes the trca as the anucara in the Marutvatīya-śastra in the Mahāvrata.

B. A. (4.2.1.1) cites the trca for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. Same as under (3) above.

2. 4-6. (D. Indra, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (VII.12.9) and ŚŚ (X.3.6) prescribe the tṛca as the anucara in the Marutvatīya-śastra on the fifth dand the second day respectively of the Daśarātra.

B.C. AB (XX.3 and XXII.1) cites the tṛca in the above context of the second as well as the fifth days. Kb (XX.3) cites the tṛca in the context of second day. The fifth day follows the pattern of the second day. The viniyoga is based on Śrutipramāṇa. According to AB and KB (loc. cit.) the word 'antar' (ṛc 1) is the symbol of the second day.

2. 7-9. (D. Indra, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (VII.10.8) and SS (X.4.6) prescribe the tṛca as the anucara in the Marutvatīya śastra on the third day of the Daśarātra.

B.C. AB (XXI.1, XXII.7 and SSIV.1) cite the trca in the Marutvatīya śastra on the third, the sixth and the ninth days respectively KB (XX.4) cites it on the third day. The third, the sixth and the ninth days have much in common. The viniyoga is based on Śrutipramāṇa ~~the symbol of~~ (rc 1) According both the Brāhmaṇas trayaḥ is the symbol of these days.

2. 13-15. (D. Indra, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (VIII.1.16) and ŚS (X.8.7) prescribe the tṛca as the anurūpa in the Niṣkevalya-śastra on the sixth day of the Daśarātra in case the Pṛṣṭha stoma is chanted on Raivata Sāman.

B. AB (XXII.7) and KB (XXIII.7) cite the tṛca for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the trca is appropriate as it contains the word 'revān' (ṛc 1) which is a symbol of the sixth day.

2. 16-18. (D. Indra, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (VI.4.10) and ŚS (IX.9.1) prescribe the tṛca as the stotriya in the Śastra of the Brāhmaṇācchaṁsin at the first round in the Atirātra.

B.C. PB (IX.2.5) cites the corresponding triplet from SV for the sāman in the context. The viniyoga is based on Śrutipramāṇa and the tṛca is appropriate, for it is in praise of Indra.

2. 25-27. (C. Indra, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ŚS (IX.19.2) prescribes the tṛca as the stotriya for the Acchāvāka at the first round in the Atirātra which forms a part of an Ahīna Somayāga

B.C. Ārṣeyakalpa (VI.1) prescribes the corresponding verses from

SV for the chant in the context. The viniyoga is thus based on Śrutipramāṇa.

5. 1-3.13 (D. Indra, M. Bṛhatī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (VII.12.7) prescribes the tṛca in the Praüga śastra on the fifth day of the Daśarātra.

B. AB (XXII.1) cites the tṛca in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the tṛca is appropriate, for it is in Bṛhatī which is a symbol of the fifth day.

6. 1-3. (D. Indra, M. Gāyatrī, R. Vatsa Kāṇva)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.15.1) prescribe the tṛcas the anurūpa for the śastra of the Hotṛ at the third round in the Atirātra.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca is appropriate in the context, for it agrees with its stotriya III.51.10-12 in deity, metre and contents.

(2) A. ĀŚ (IX.11.16) prescribes the tṛca as the anurūpa for the extra-uktha of the Brāhmaṇācchaṃsin in the Āptoryāman.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca is appropriate in the context, for it accords with its stotriya VIII.93.7-9 in deity, metre and contents.

(3) A. ŚŚ (XII.1.4) prescribes the trca as the stotriya for the Brāhmaṇācchaṃsin on the ninth day of the Daśarātra.

B.C. The viniyoga is based on Śrutipramāṇa and the tṛca is approrpriate for it is addressed to Indra.

6. 7-9. (D. Indra, M. Gāyatrī, R. Vatsa Kāṇva)

(1) A. ĀŚ (VII.8.1) prescribes the tṛca as the anurūpa in uktha-śastra of the Maitrāvaruṇa on the tenth day of the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca accords with its stotriya VIII.45. 1-3 in deity, metre and contents.

8. 1-3. (D. The Aśvins, M. Anuṣṭubh, R. Sadhvaṁśa Kāṇva)

(1) A. ŚŚ (V.9.21) prescribes these three verses in the Pūrvapaṭala of the recitation in praise of the Pravargya in the Pravargyeṣṭi.

B.C. KB (VIII.5)* cites the verses for the same purpose. The viniyoga is based on Śrutipramāṇa. KB (loc. cit.) simply says, 'ityanuṣṭubhaṁ tṛcaṁ sa vāk'.

(2) A. ĀŚ (VII.11.22) and ŚŚ (X.5.4) prescribe the tṛca in the Praüga śastra on the fourth day of the Daśarātra.

B. AB (XXI.4) cites the tṛca in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to both AB and KB 'a' is the symbol of the fourth day. This tṛca, contains this symbol (ṛc 1).

12. 1-3. (D. Indra, M. Uṣṇih, R. Parvata Kāṇva)

(1) A. ĀŚ (VI.4.10) prescribes the tṛca as the anurūpa for the Acchāvāka at the third round in the Atirātra.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca accords with its Stotriya.

(2) A. ĀŚ (VII.8.2) prescribes the tṛca as the anurūpa in the uktha-śastra of the Brāhmaṇācchaṁsin at the third pressing on the sixth day of the Daśarātra.

B.C. The viniyoga is based on lingapramāṇa. The stotriya of this trca is I. 84. 7-9, which is addressed to Indra in uṣṇih.

12. 25-27. (D. Indra, M. Uṣṇih, R. Parvata Kāṇva)

(1) A. ĀŚ (VI.2.5) prescribes the tṛca in the Ṣoḍaśi-śastra.

B. AB (XVI.3) cites the trca in the above context. The viniyoga is based on Śrutipramāṇa.

C. This trca is to be intertwined with a tṛca in Bṛhatī. AB (loc. cit.) remarks that man is uṣṇih and Bṛhati is cattle and thus by intertwining trcas in these two metres, he makes man find support in cattle.

13. 1-3. (D. Indra, M. Uṣṇih, R. Nārada Kāṇva)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.18.1) prescribe the tṛca as the stotriya in the śastra of the Acchāvāka at the third round in the Atirātra.

B.C. The viniyoga is based on Śrutipramāṇa and PB (IX.2.21) cites the corresponding tṛca of SV for Kautsa Sāman.

13. 16-18. (D. Indra, M. Uṣṇih, R. Nārada Kāṇva)

(1) A. ŚŚ (IX.18.1) prescribes the tṛca as the anurūpa in the śastra of the Acchāvāka at the third round in the ~~Atri~~ Atirātra.

B.C. The viniyoga is based on lingapramāṇa and the tṛca accords with its stotriya VIII.13.1-3 in deity etc.

15. 1-3, 4-6. (D. Indra, M. Uṣṇih, R. Kāṇva)

(1) A. ĀŚ (VII.8.2) and ŚŚ (XII.12.7) prescribe the tṛcas as the anurūpa and the stotriya ~~xx~~ in the śastra of the Brāhmaṇācchaṁsin at the third-pressing on the third day of the Daśarātra.

B.C. The viniyoga of the anurūpa is based on liṅgapramāṇa and that of the Stotriya on Śrutipramāṇa.

17. 1-3. (D. Indra, M. Gāyatrī, R. Ḍrimbiṭhi Kaṇva)

(1) A. ĀŚ (V.10.28) and ŚŚ (VII.12.1) prescribe the tṛca as the Stotriya and the anurūpa respectively in the śastra of the Brāhmaṇācchaṁsin at the morning-pressing in the Agniṣṭoma.

B.C. PB (XI.2.3) cites the corresponding tṛca of 17.1-3 in SV for the second Ājya-stotre. The viniyoga of the tṛca is based on Śrutipramāṇa.

(2) A. ĀŚ (VII.2.3) prescribes the trca as the Stotriya for the Acchāvāka at the third round in the Atirātra.

B.C. The viniyoga is based on Śrutipramāṇa and the trca suits the context, for it is addressed to Indra to whom are addressed the śastras of the Atirātra.

(3) A. ŚŚ (XII.1.4) prescribes the trca as the Stotriya for the Brāhmaṇācchaṁsin at the morning-pressing on the first day of the Daśarātra.

B.C. Same as under (1) above.

17. 4-6. (D. Indra, M. Gāyatrī, R. Irmbiṭhi Kaṇva)

(1) A. ĀŚ (V.10.28) and ŚŚ (VII.12.1) prescribe the tṛca as anurūpa in the śastra of the Brāhmaṇācchaṁsin at the morning-pressing in the Agniṣṭoma.

B.C. The viniyoga is based on liṅgapramana and the tṛca accords with its stotriya VIII.17. 1-3 in deity etc.

17. 11-13. (D. Indra, M. Gāyatrī, R. Irimbithi Kaṇva)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.11.1) prescribe the tṛca as the stotriya in the śastra of the Hotṛ at the second round in the Atirātra.

B.C. Same as under 17. { 1-3 } (2) above.

24. 1-3. (D. Indra, M. Uṣṇih, R. Viśvamanas Vaiyaśva)

(1) A. ĀŚ (VIII.12.17) prescribes the tṛca in the Marutvatīya-śastra on the tenth day of the Daśarātra.

B.C. The viniyoga is not found in AB or KB. It is based on liṅgapramāṇa.

(2) A. ŚŚ (XI.6.2) prescribes the tṛca to Indra in the Praüga-śastra on the third day of the Daśarātra.

B. KB (XX.4) simply states that the Praüga is in Usnih by Viśvamanas. The viniyoga is based on liṅgapramāṇa.

C. KB (XX.4) remarks that the Praüga in Uṣṇih by Viśvamanas was created after the Rathantara sāman and thus this Praüga is the symbol of the day.

(3) A. ĀŚ (VII.8.2) and ŚŚ (XII.25.7) prescribe the trca as the anurūpa for the Brāhmaṇācchaṁsin at the third-pressing on the fifth and the ninth day respectively in the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca agrees with its stotriya VIII.98. 1-3 (ĀŚ) and VIII.24. 19-21(ŚŚ)

24. 6-8. (D. Indra, M. Uṣṇih R. Viśvamanas Vaiyaśva)

(1) A. ŚŚ (XII.25.6) prescribes the tṛca as the anurūpa for the Brāhmaṇācchaṁsin at the third pressing on the eighth day of the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa. The tṛca accords with its stotriya VIII.98. 4-6.

24. 16-18. (D. Indra, M. Uṣṇih, R. Viśvamanas Vaiyaśva)

(1) A. ĀŚ (VII.8.2) and ŚŚ (XII.25.6) prescribe the tṛca as the anurūpa for the Brāhmaṇācchaṁsin on the seventh and the eighth days respectively in the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca agrees with its stotriya VIII.98.4-6.

24. 19-21. (D. Indra, M. Uṣṇih, R. Viśvamanas Vaiyaśva)

(1) A. ĀŚ (VII.8.2) and ŚŚ (XII.25.7) prescribe the tṛca as the stotriya in the uktha-śastra to the Brāhmaṇācchaṁsin on the eighth and the ninth day respectively in the Daśarātra.

B.C. The viniyoga is based on Śrutipramāṇa and the tṛca is appropriate for it is addressed to Indra.

24. 22-24. (D. Indra, M. uṣṇih, R. Viśvamanas Vaiyaśva)

(1) A. ĀŚ (VII.8.2) prescribes the tṛca as the anurūpa in the uktha-śastra for the Brāhmaṇācchaṁsin on the eighth day of the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca agrees with its stotriya VIII.24.19-21.

24. 25-27. (D. Indra, M. Uṣṇih, R. Viśvamanas Vaiyaśva)

(1) A. ŚŚ (XII.25.3) prescribes the tṛca as the anurūpa in the uktha-śastra of the Brahmanācchaṁsin on the seventh day of the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca accords with its stotriya VIII.98. 10-12.

25. 1-3. (D. Mitra Varuṇa, M. Uṣṇih, R. Viśvamanas Vaiyaśva)

(1) A. ŚŚ (XI.6.2) prescribe the tṛca in the Praüga-śastra on the third day of the Daśarātra.

B.C. Same as under 24. 1-3. (2).

25. 10-12. (D. Mitra-Varuna, M. usnih, R. Visvamanas Vaiyasva)

(1) A. SS (XI.6.2) prescribes the trca in the Prauga-sastra on the third day of the Dasaratra.

B.C. Same as under 24.1-3 (2).

26. 4-6. (D. The Asvins, M. usnih, R. Visvamanas Vaiyasva)

(1) A. SS (XI.6.2) prescribes the trca in the Prauga-sastra on the third day of the Dasaratra.

B.C. Same as under 24. 1-3 (2).

26. 23-25. (D. Vayu, M. usnih (23, 24), Gayatri (25), R. Visvamanas Vaiyasva)

(1) A. SS (XI.6.2) prescribes the trca in the Prauga-sastra on the third day of the Dasaratra. Here AS (VII.10.25) has made an improvement by replasing rc 25 by V.51.5 which is an usnih.

B.C. Same as under 24. 1-3 (2).

27. 13-15. (D. The Visvedevas, M. Brhati, R. Manu Vaivasvata)

(1) A. AS (VII.12.7) and SS (X.6.6) prescribe the trca in the Prauga-sastra on the fifth day of the Dasaratra.

B. AB (XXII.1) cites the trca in the above context. KB (XXIII.1) simply states that the Prauga on the fifth day is in Brhati. The viniyoga is based on Srutipramana.

C. AB and KB (loc. cit.) both remark that the Brhati is the symbol of the fifth day and therefore the triplet is appropriate in the context.

32. 1-3. (D. Indra, M. Gayatri, R. Medhatithi Kanva)

(1) A. AS (VI.4.10) and SS (IX.8.1) prescribe the trca as the anurupa in the sastra of the Maitravaruna at the first round in the Atiratra.

B.C. The viniyoga is based on lingapramāṇa and the tṛca agrees with its stotriya VII.31.1-3.

32. 4-6. (D. Indra, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (VIII.12.6) and ŚŚ (X.12.17) prescribe the tṛca for the Acchāvāka (in place of VI.42 in the Agniṣṭoma) to recite while the bowl is being filled, at the morning-pressing on the tenth day of the Daśarātra.

B.C. The viniyoga is based on lingapramāṇa. The tenth day is called the avivākya day and AB and KB do not cite verses for Camasonnayana on this day.

32. 17-19. (D. Indra, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ŚŚ (IX.19.2) prescribes the tṛca as the anurūpa for the Acchāvāka at the first round in the Atirātra which forms a part of an Ahīna Somayāga.

B.C. The viniyoga is based on lingapramāṇa and the tṛca agrees with its stotriya VIII.2.25-27 in deity, metre, Ṛṣi and contents.

38. 1-3. (D. Indra and Agni, M. Gāyatrī, R. Śyāvāśva Ātreya)

(1) A. ĀŚ (VII.2.4) and ŚŚ (XII.1.5) prescribe the tṛca as the stotriya in the śastra of the Acchāvāka at the morning-pressing on the sixth day of the Daśarātra.

B.C. The viniyoga is based on Śrutipramāṇa and the tṛca is appropriate in the context, for the śastra of the Acchāvāka at the morning-pressing is for Indrāgnī.

42. 1-3. (D. Varuṇa, M. Triṣṭubh, R. Nābhāka Kāṇva)

(1) A. ĀŚ (VI.1.2) and ŚŚ (IX.2.3) prescribe the tṛca in the uktha-śastra of the Maitrāvaruṇa in the ukthya.

B.C. AB (XV.6) and KB (XVI.11) state that the uktha-śastra of the Maitrāvaruṇa is for Indra-Varuṇa. The viniyoga is based on liṅgapramāṇa.

45. 1-3. (D. Agni, M. Gāyatrī, R. Virūpa Āṅgirasa)

(1) A.ŚŚ(XIV.57.7) prescribes these three verses in the Āgnimāruta-śastra in the Agniṣṭut Ekāha, (to replace X.9. 1-3 of the Agniṣṭoma).

B.C. The viniyoga is based on liṅgapramāṇa. As everything in this Ekāha is connected with Agni, these verses speaking of the waters in connection with Agni are appropriate.

45. 22-24. (D. Indra, M. Gāyatrī, R. Viśoka Kāṇva)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.13.1) prescribe the tṛca as the stotriya in the śastra of the Brāhmaṇācchaṁsin at the second round in the Atirātra.

B.C. PB (IX.2.15) prescribes the corresponding verses from SV for the Ārbhava pavamāna in the context. The viniyoga is based on Śrutipramāṇa.

45. 40-42. (D. Indra, M. Gāyatrī, R. Viśoka Kāṇva)

(1) A. ĀŚ (VII.2.3) and ŚŚ (XII.1.4) prescribe the trca as stotriya in the śastra of the Brāhmaṇācchaṁsin at the morning-pressing on the sixth day of the Daśarātra.

B.C. PB (XIII.8.4) cites the corresponding tṛca of SV for the third Ājya-stotra. The viniyoga is based on Śrutipramāṇa.

62. 1-3. (D. Indra, M. Paṅkti, R. Pragātha Kāṇva)

(1) A. ŚŚ (XII.III.10) prescribes the tṛca in the śastra of the Maitrāvaruṇa at the midday-pressing on the fourth day of the Daśrātra.

B.C. KB (XXIX.5) states that the triplet on the fourth day should be in Paṅkti and thus the viniyoga is based on this liṅgapramāṇa.

63. 1-3. (D. Indra, M. Anuṣṭubh (1), Gāyatrī (2,3), R. Pragātha Kāṇva)

(1) A. ĀŚ (VIII.1.14) and ŚŚ (X.8.5) prescribe the tṛca as the commencing triplet (pratipat) in the Marutvatīya-śastra on the sixth day of the Daśarātra.

B. AB (XXII.7) and KB (XXIII.6) cite the tṛca for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the word mahanam occuring in the trca (ṛc 1) is the symbol of the sixth day while according to KB (loc.cit) the word 'sa' in the beginning of the tṛca indicates Prajāpati and the sixth day belongs to Prajāpati and therefore the trca is appropriate.

63. 7-9. (C. Indra, M. Anuṣṭubh (7), Gāyatrī (8, 9), R. Pragātha Kāṇva)

(1) A. ĀŚ (VII.12.9) and ŚŚ (X.6.8) prescribe the tṛca as the Pratipat in the Marutvatīya-śastra on the fifth day of the Daśarātra.

B. AB (XXII.1) and KB (XXIII.1) cite the tṛca in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) and KB (loc. cit.) the word 'Pāñcajanya' occuring in the tṛca (ṛc 1) is the symbol of the fifth day.

64. 10-12. (D. Indra, M. Gāyatrī, R. Pragātha Kāṇva)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.11.1) prescribe the tṛca as the anurūpa in the Śastra of the Hotṛ at the second round in the Atirātra.

B.C. The viniyoga rests on liṅgapramāṇa and the tṛca is in accord with its stotriya VIII.47.11-13.

68. 1-3. (D. Indra, M. Anuṣṭubh (1), Gāyatrī (2, 3,), R. Priyamedha Āṅgirasa)

(1) A. ĀŚ (V.14.4) and ŚŚ (VII.19.8) prescribes the tṛca as the Pratipat in the Marutvatīya śastra in the Agniṣṭoma.

B. AB (XII.4) and ŚS (XV.2) cite only the first verse in Anuṣṭubh in the context. But the discussion further on makes it clear that the tṛca is meant. The viniyoga is based on this Śrutipramāṇa.

C. AB (loc. cit.) relates a myth that once Indra was drawn to the sacrifice with an Anuṣṭubh verse; hence Anuṣṭubh as the first verse of the tṛca is appropriate.

68. 4-6. (D. Indra, M. Anuṣṭubh (4), Gāyatrī (5, 6), R. Priyamedha Āṅgirasa)

(1) A. ĀŚ (VII.6.4) and ŚŚ (X.3.6) prescribe the tṛca as the pratipat in the Marutvatīya-śastra on the second day of the Daśarātra.

B. AB (XX.3) and KB (XX.3) cite the tṛca for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brāhmaṇas the tṛca is appropriate on the second day as it contains the word 'anānatasya'.

68. 7-9. (D. Indra, M. Anuṣṭubh (7), Gāyatrī (8, 9,), R. Priyamedha Āṅgirasa)

(1) A. AS (VII.10.8) and SS (X.4.6) prescribe the tṛca as the Pratipat, in the Marutvatīya-śastra on the third day of the Daśarātra.

B. AB (XXI.1) and SS (XX.3) cite the tṛca in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brāhmaṇas, the tṛca is appropriate to the third day, for it has a repetition in 'tam tam' (ṛc. 1) and repetition is a symbol of the third day.

68. 10-12. (D. Indra, M. Anuṣṭubh (10), Gāyatrī (11, 12), R. Priyameddha Āṅgirasa)

(1) A. ĀŚ (VII.11.24) and ŚŚ (X.5.6) prescribe the tṛca as the Pratipat in the Marutvatīya-śastra on the fourth day of the Daśarātra.

B. AB (XXI.4) and KB (XXII.7) cite the tṛca in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) 'mahe' (ṛc 1) is the symbol of the fourth day, while according to KB (loc. cit.) 'yajñebhiḥ' is the symbol of the day.

69. 1-3,8-10,13-15. (D. Indra, M. Anuṣṭubh, R. Priyamedha Āṅgirasa)

(1) A. ĀŚ (VI.2.9) prescribes the tṛcas in the Anuṣṭubh-part of the Sodasi-sastra. ŚŚ (IX.6.14-16) prescribes only 1-3 and 13-15 in the context.

B. AB (XVI.4) cites the three tṛcas in the above context. KB (XVII.3) simply states that he recites Anuṣṭubhs and these make up eight (two triplets and two verses). Thus the viniyoga of both ĀŚ and ŚŚ is based on Śrutipramāṇa.

C. Both the Brāhmaṇas state that the Ṣoḍaśin is connected with Anuṣṭubh and by reliting Anuṣṭubhs one causes it to prosper by its own symbol.

69. 4-6. (D. Indra, M. Gāyatrī, R. Priyamedha Āṅgirasa)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.13.1) prescribe the tṛca as the anurūpa in the śastra of the Maitrāvaruṇa and the Brāhmaṇācchaṁsin respectively, at the second, round in the Atirātra.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca agrees with its stotriya in deity etc.

71. 10-12. (D. Agni, M. Bṛhatī, R. Sudīti Āṅgirasa)

(1) A. ĀŚ (VIII.12.6) and ŚŚ (X.12.16) prescribe the tṛca to be recited by the Acchāvāka in place of V.25.1-3 of the Agniṣṭoma at the morning-pressing on the tenth day of the Daśarātra.

B.G. V.25.1-3 are Anuṣṭubhs ; they are replaced by these Bṛhatīs. The viniyoga is based on liṅgapramāṇa.

76. 1-3. (D. Indra, M. Gāyatrī, R. Kurusuti Kāṇva)

(1) A. ĀŚ (VIII.8.2) and ŚŚ (X.5.8) prescribe the tṛca in the Marutvatīya-śastra on the fourth day of the Vyūḍha type of Daśarātra.

B. AB (XXI.4) and KB (XXII.7) cite the tṛca for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the word 'huve' in the tṛca (ṛc 1) is the symbol of the fourth day while KB (loc. cit.) holds it appropriate for it is in Gāyatrī.

76. 4-6. (D. Indra, M. Gāyatrī, R. Kurusuti Kāṇva)

(1) A. ĀŚ (VIII.8.2) and ŚŚ (X.6.9) prescribe the tṛca in the Marutvatīya-śastra on the sixth and the fifth days respectively of the Daśarātra.

B. AB (XXII.7) and KB (XXIII.1) cite the tṛca in the above contexts respectively. Both the viniyogas are based on Śrutipramāṇa.

C. AB (loc. cit.) states that the word 'jitam' (ṛc 1) in the trca is the symbol of the sixth day. KB (loc. cit.) simply states that Gāyatrī, supports the midday-pressing of this set of three days.

76. 7-9. (D. Indra, M. Gāyatrī, R. Kurusuti Kāṇva)

(1) A. ĀŚ (VIII.8.2) and ŚŚ (X.8.6) prescribe the tṛca in the Marutvatīya-śastra on the fifth and the sixth days respectively in the Daśarātra.

B. AB (XXII.1) and KB (XXIII.6) cite the tṛca in the above contexts respectively. Both the viniyogas are based on Śrutipramāṇa.

C. AB (loc. cit.) remarks that the tṛca neither has 'ā' nor 'pra' and the absence of these words is a symbol of the fifth day. KB (loc. cit.) simply says that Gāyatrī supports the midday-pressing in this set of three days.

76. 10-12. (D. Indra, M. Gāyatrī, R. Kurusuti Kāṇva)

(1) A. ĀŚ (VII.2.3) and ŚŚ (XII.1.4) prescribe the tṛca as the stotriya at the morning-pressing in the śastra of the Brāhmaṇācchaṁsin on the Caturviṁśa-day and on the fifth day of the Daśarātra respectively.

B.C. The viniyoga is based on Śrutipramāṇa and the tṛca is appropriate for the śastra of the Brāhmaṇācchaṁsin at the morning-pressing is addressed to Indra.

78. 1-3. (D. Indra, M. Gayatri, R. Kurusuti Kanva)

AA (V.2.3.2) cites the trca in the Gayatri-group of verses in the Niskevalya-sastra in the Mahavrata.

81. 1-3 (D. Indra, M. Gāyatrī, R. Kusīdin Kāṇva)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.12.1) prescribe the tṛca as the stotriya in the śastra of the Maitrāvaruṇa at the second round in the Atirātra.

B.C. PB (X.2.13) cites the corresponding verses from SV for the sāman in the context. The viniyoga is based on Śrutipramāṇa.

81. 4-6. (D. Indra, M. Gāyatrī, R. Kusīdin Kāṇva)

(1) A. ĀŚ (VI.4.10) prescribes the tṛca in the śastra of the Acchāvāka at the first round in the Atirātra.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca is appropriate for the śastras of the night rounds are for Indra.

82. 1-3. (D. Indra, M. Gāyatrī, R. Kusīdin Kāṇva)

(1) A. ĀŚ (VI.4.10) prescribes the tṛca as the anurūpa in the śastra of the Maitrāvaruṇa at the second round in the Atirātra.

B.C. Same as under 81, 4-6 above.

82. 4-6. (D. Indra, M. Gāyatrī, R. Kusīdin Kāṇva)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.16.1) prescribe the tṛca as the anurūpa in the śastra of the Maitrāvaruṇa at the third round in the Atirātra.

B.C. Same as under 81. 4-6 above.

82. 7-9. (D. Indras, M. Gāyatrī, R. Kusidin Kāṇva)

(1) A. ĀŚ (VI.4.10) prescribes the tṛca as the anurūpa in the śastra of the Acchāvāka at the third round in the Atirātra.

84. 1-3. (D. Agni, M. Gāyatrī, R. Uśanas Kāvya)

(1) A. ŚŚ (XIII.11.18) prescribe the tṛca as the stotriya in the uktha-śastra of the Maitrāvaruṇa on the chandoma day (i.e. the eighth day) of the Daśarātra.

B.C. PB (XIV.12.1) cites the corresponding verses of SV for the first uktha-stotra. The viniyoga is based on Śrutipramāṇa.

89. 5-7. (D. Agni, M. Gāyatrī, R. Uśanas Kāvya)

(1) A. ĀŚ (VIII.5.12) and ŚŚ (XI.11.14) prescribe the tṛca as the stotriya in the Niṣkevalya-śastra on the first svarasāman day.

B.C. KB (XXIV.5) cites the trca for the same purpose. The viniyoga is based on Śrutipramāṇa.

90. 1-6. (D. Indra, M. Bṛhatī, R. Nṛmedha Āṅgirasa)

(1) A. ŚŚ (X.6.6) prescribes the trca in the Praüga-śastra on the fifth day of the Daśarātra.

B. KB (XXIII.1) dealing with the fifth day simply states that the Praüga is in Bṛhatī. The viniyoga is based on liṅgapramāṇa.

C. According to KB (loc. cit.) Bṛhatī is connected with cattle and is thus a symbol of the fifth day.

92. 1-3, 4-6. (D. Indra, M. Anuṣṭubh (1), Gāyatrī (2-6), R. Śruta-Kakṣa Āṅgirasa)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.7.1) prescribe the two tṛcas as the Stotriya and the Anurūpa respectively in the sastra of the Hotṛ at the first round in the Atirātra.

B.C. AB (XVI.6) cites ṛc 1 in Anustubh for beginning the Atirātra which hints at the above viniyoga. PB (IX.2.1) cites the corresponding rcs to 1-3 in SV for the Vaitahavya Sāman which is to be chanted on the occassion. The viniyoga of the stotriya is based on Śrutipramāṇa and that of the anurūpa on Liṅgapramāṇa.

92. 7-9. (D. Indra, M. Gāyatrī, R. Śrutakakṣa Āṅgirasa)

(1) A. ĀŚ (VIII.8.2) and ŚŚ (X.5.20) prescribe the tṛca in the Niṣkevalya śastra on the fourth day of the Daśarātra.

B. AB (XXI.5) and KB (XXII.8) cite the tṛca in the above context. The viniyoga is based on Śrutipramāṇa.

C. Both the Brāhmaṇas opine that Gāyatrī supports the midday-pressing of this set of threee days and therefore the trca is appropriate in the context.

92. 19-21 (D. Indra, M. Gāyatrī, R. Śrutakakṣa Āṅgirasa)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.10.1) prescribe the tṛca as the stotriya in the śastra of the Acchāvāka at the first round in the Atirātra.

B.C. AB (XVI.6) cites the trca in the context of the Atirātra. PB (IX.2.7) also cites the corresponding verses of SV for chanting the Śrautakakṣa Sāman. Thus the viniyoga is based on Śrutipramāṇa.

93. 1-3. (D. Indra, M. Gāyatrī, R. Sukakṣa Āṅgirasa)

(1) A. Āś (V.10.28) and Śś (VII.12.4) prescribe the tṛca in the Ājya-śastra of the Brāhmaṇācchaṁsin in the Agniṣṭoma.

B.C. AB (XXVII.1) states the Brāhmaṇācchaṁsin recites for Indra, at the morning-pressing. The viniyoga is based on liṅgapramāṇa.

93. 4-6. (D. Indra, M. Gāyatrī, R. Sukakṣa Āṅgirasa)

(1) A. Āś (IX.11.15) prescribes the tṛca as the Stotriya for the Maitrāvaruṇa in the extra uktha-śastra in the Āptoryāman.

B.C. JB (II.112) cites the corresponding verses of SV for chanting the Śākala Sāman in the Āptoryāman. The viniyoga is based on Śrutipramāṇa.

93. 7-9. (D. Indra, M. Gāyatrī, R. Sukakṣa Āṅgirasa)

(1) A. Āś (VIII.8.2) and Śś (X.6.16) prescribes the tṛca in the Niṣkevalya-śastra on the fifth day of the Daśarātra.

B. AB (XXII.3) and KB (XXIII.2) cite the tṛca in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brāhmaṇas the occurance of the word 'Vṛṣabha' (ṛc 7) in the tṛca is a symbol of the fifth day.

93. 19-21. (D. Indra, M. Gāyatrī, R. Sukakṣa Āṅgirasa)

(1) A. Āś (V.16.1) and Śś (VII.22.2) prescribe the tṛca as the anurūpa in the Śastra of the Maitrāvaruṇa at the midday-pressing in the Agniṣṭoma.

B.C. The viniyoga is based on Śrutipramāṇa, for GB (II.4.1) cites the in the above context.

93. 31-33. (D. Indra, M. Gāyatrī, R. Sukakṣha Āṅgirasa)

(1) A. Āś (VIII.8.2) and Śś (X.8.9) prescribe the tṛca in the Niṣkevalya-śastra on the sixth day of the Daśarātra.

B. AB (XXII.8) and KB (XXIII.7) cite the tṛca in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brāhmaṇas, the tṛca is appropriate to the context for there is repetition in 'upa no haribhiḥ sutam' (at the end of every ṛc), and repetition is a symbol of the sixth day.

94. 1-3, 4-6. (D. The Maruts, M. Gāyatrī, R. Vindu Āṅgirasa)

(1) A. ĀŚ (VI.7.2) prescribes the tṛcas as the anurūpa and the stotriya respectively in the extra śastra which is occassioned by the Soma being in extra quantity in the morning-pressing.

B.C. The viniyoga of the stotriya rests on Śrutipramāṇa and that of the anurūpa on liṅgapramāṇa.

95. 1-3, 4-6. (D. Indra, M. Anuṣṭubh, R. Tiraści Āṅgirasa)

(1) A. ĀŚ (VII.8.3) prescribes these tṛcas as the anurupa on the sixth day and the stotriya on the second day respectively in the uktha śastra of the Acchāvāka in the Daśarātra. ŚŚ (XII.26.6) prescribes 4-6 as the stotriya for the Acchāvāka on the third day of the Daśarātra.

B.C. PB (XII.6.4) prescribes the corresponding verses of 4-6 in SV for the uktha-stotra. The viniyoga of the stotriya is based on Śrutipramāṇa.

(2) A. ŚŚ (X.5.4) prescribes tṛca 1-3 in the Praüga śastra on the fourth day of the Daśarātra.

B.C. KB (XXII.7), dealing with the context, simply remarks that the Praüga is in Anuṣṭubh. The viniyoga is based on liṅgapramāṇa. KB (loc. cit.) further states that the fourth day is connected with Anuṣṭubh. Therefore, the tṛca is appropriate.

96. 13-15. (D. Indra (with Maruts, Bṛhaspati 15), M. Triṣṭubh, R. Tiraścī Āṅgirasa)

(1) A. ĀŚ (VIII.3.33) and ŚŚ (XII.25.2) prescribe the tṛca in the uktha-śastra of the Brāhmaṇācchaṁsin on the sixth day of the Daśarātra.

B. AB (XXX.10) cites the tṛca for the same purpose in the context of the sixth day. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) relates how Indra with Bṛhaspati Smote away the Asuras. Hence the tṛca has power to smite away foes.

97. 10-12. (D. Indra, M. Atijagatī, R. Rebha Kāśyapa)

(1) A. ĀŚ (VII.4.3) and ŚŚ (XII.4.9) prescribe the tṛca as the stotriya for the Brāhmaṇācchaṁsin at the midday-pressing on the Caturviṁśa-day and on the fourth day of the Daśarātra respectively.

B.C. PB (XII.10.2.20), cites the corresponding triplet in SV for the third pṛṣṭha stotra of these days. The viniyoga is based on Śrutipramāṇa.

98. 1-3. (D. Indra, M. Uṣṇih, R. Nṛmedha Āṅgirasa)

(1) A. ĀŚ (VII.8.2) and ŚŚ (XII.12.12) prescribe the tṛca as the stotriya for the Brāhmaṇācchaṁsin at the third pressing on fifth day of the

B.C. PB (XIII.6.3) cites the corresponding triplet of SV for the second uktha-stotra. The viniyoga is based on Śrutipramāṇa.

98. 7-9, 10-12. (D. Indra, M. Uṣṇih, R. Nṛmedha Āṅgirasa)

(1) A. ĀŚ (VI.1.2) and ŚŚ (IX.4.2) prescribe these two tṛcas as the stotriya and the anurūpa for the Acchāvāka at the third-pressing in the ukthya.

B.C. PB (XVII.1.3) cites the corresponding verses (to 1-3) of SV for the Nārmedha Sāman which is for the Acchāvāka. The viniyoga of the stotriya is based on Śrutipramāṇa and of the anurūpa on liṅgapramāṇa.

Mandala IX

66. 19-21. (D. Agni Pavamāna, M. Gāyatrī, R. The Vaikhānasas)

(1) A. ĀŚ (XI.3.29; 4.1) prescribes this tṛca to be recited by the Yajamāna in paying reverence to Agni after the first āhuti in the Agnihotra daily or at the beginning of every year.

B.C. The viniyoga is based on liṅgapramāṇa and as the tṛca is addressed to Agni Pavamāna (the Purifier), a a benediction is expressed by its employment for purifying the sacrificer daily or at least at the commencement of the year.

101. 4-6. (D. Soma Pavamāna, M. Anuṣṭubh, R. Yayāti Nahuṣa)

(1) A. ĀŚ (VIII.3.32) and ŚŚ (XII.25.2) prescribe the tṛca in the śastra of the Brāhmaṇācchaṁsin on the sixth day of the Daśarātra.

B. AB (XXX.10) cites, the trca in the above context. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) remarks about the significance of this tṛca in the context that it is addressed to Soma Pavamāna and is in Anuṣṭubh and as the Anuṣṭubh is the symbol of speech, the tṛca purifies the speech of the Brāhmaṇācchaṁsin.

Mandala X

9. 1-3. (D. The Waters (Āpaḥ), M. Gāyatrī, R. Sindhudvīpa Āmbarīṣa)

(1) A. ĀŚ (V.20.6) and ŚŚ (ŚŚ (VIII.67) prescribe the tṛca in the Āgnimāruta-śastra after the hymn for Agni Jātavedas in the Agniṣṭoma.

B. AB (XIII.12) states that after the hymn to Jātavedas, 'Āpohiṣṭhīya' is recited. Whether the whole hymn is meant or only the tṛca is not clear. KB (XVI.7) simply states 'āpodevatyaḥ śaṁsati'. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) relates a myth in the context that the off-springs of Prajāpati went away from him. He surrounded them with Agni. They were scorched. Then he sprinkled them with water. The recitation of the Āpohiṣṭhīya symbolises this sprinkling with water. KB (loc. cit.) states that the waters are healing and medicine and therefore ṛcs relating to them are recited at the end of the sacrifice.

15. 1-3. (D. The Pitṛs, M. Triṣṭubh, R. Śaṅkha Yāmyāyana)

(1) A. ĀŚ (V.20.6) and ŚŚ (VIII.6.12) prescribe the three ṛcs (though in the order 1, 3, 2) in the Āgnimāruta śastra in the Agniṣṭoma.

B.C. AB (XIII.13) cites the ṛcs in the context. The viniyoga is based on Śrutipramāṇa. Being the last śastra it is appropriate to remember the Pitṛs in it.

23. 1-3. (D. Indra, M. Triṣṭubh (1), Jagatī (2, 3), R. Vimada Aindra)

(1) A. ĀŚ (VII.11.33) and ŚŚ (XII.3.8) prescribe the tṛca as the silpa-triplet in the śastra of the Maitrāvaruṇa at the midday-pressing on the fourth day of the Daśarātra.

B. AB (XXIX.3) simply states 'āvāpam āvaperan vaimadīśca'. KB (XXIX.5) also states the same. The tṛca is by Vimada and hence the viniyoga is based on Liṅgapramāṇa.

C. AB (XXI.5) states that verses by Vimada, who is sounded (viriphitam) (?) are a symbol of the fourth day.

23. 3-5. (D. Indra, M. Jagatī, R. Vimada Aindra)

(1) A. ĀŚ (VII.11.38) prescribes the tṛca as the Śilpa-triplet in the Śastra of the Brāhmaṇācchaṁsin at the midday-pressing on the fourth day of the Daśarātra.

B.C. Same as under 1-3 (1) above.

23. 5-7. (D. Indra, M. Jagatī (5, 6), Triṣṭubh (7), R. Vimada Aindra)

(1) A. ĀŚ (VII.11.38) and ŚŚ (XII.4.10) prescribe the tṛca as the Śilpa-triplet in the śastra of the Acchāvāka and Brāhmaṇācchaṁsin respectively at the midday-pressing on the fourth day of the Daśarātra.

B.C. Same as under 1-3 (1) above.

24. 1-3. (D. Indra, M. Paṅkti, R. Vimada Aindra)

(1) A. ŚŚ (XII.5.9) prescribes the tṛca as the śilpa-triplet in the śastra of the Acchāvāka at the midday-pressing on the fourth day of the Daśarātra.

B. KB (XXIX.5) prescribes verses by Vimada for the purpose and specific verses are not mentioned there. The viniyoga is based on liṅgapramāṇa.

C. Paṅkti is usually held as the metre for the fifth day. But here the Śrauta sūtra runs contrary to this general prescription.

37. 1-3. (D. Sūrya, M. Jagatī, R. Abhitapas Saurya)

(1) A. ĀŚ (VIII.6.8) prescribes the tṛca as the anurūpa in the Niṣkevalya-śastra on the Viṣuvant-day.

B.C. The viniyoga is based on liṅgapramāṇa and the tṛca is appropriate to the context, for it is addressed to Sūrya and according to AB (XVIII.4) it was to uphold Sūrya that Ekaviṁśa Sāman is used on this day.

<u>37. 7-9.</u> (D. Sūrya, M. Jagatī, R. Abhitapas Saurya)

(1) A. ŚS (XI.13.29) prescribes the tṛca as the optional <u>anurūpa</u> in the <u>Niṣkevalya-śastra</u> on the <u>Viṣuvant day</u>.

B. KB (XXV.5) cites the tṛca in the above context. The <u>viniyoga</u> is based on <u>Śrutipramāṇa</u>.

C. According to KB (loc. cit.) the tṛca is appropriate, for it contains the word 'Sūrya', which is a symbol of the <u>Viṣuvant day</u>.

<u>57. 3-5.</u> (D. The Viśvedevas, M. Gāyatrī, R. Śrutabandhu Gaupāyana)

(1) A. ŚS (XVI.13.14) prescribes the tṛca to be addressed by the <u>Hotṛ</u> to the royal consort lying with the human victim in the <u>Puruṣamedha</u>.

B.C. The <u>viniyoga</u> is based on <u>liṅgapramāṇa</u> and the tṛca suits the context as it exhorts the mind to return to life for having the sight of the Sun etc.

<u>58. 1-3.</u> (D. Manas, M. Anuṣṭubh, R. Śrutabandhu Gaupāyana)

(1) A.B.C. Same as under 57. 3-5 above . The trca is for the <u>udgātṛ</u>.

<u>59. 5-7.</u> (D. Nirṛti, M. Triṣṭubh, R. Śrutabandhu Gaupāyana)

(1) A.B.C. Same as under 57. 3-5 above. The tṛca is addressed by the <u>Brahman</u>.

<u>60. 8-10.</u> (D. Jīva, M. Paṅkti (8, 9), Anuṣṭubh (10), R. Bandhu Gaupāyana)

(1) A.B.C. Same as under 57. 3-5 above. The trca is for the <u>Adhvaryu</u>.

<u>96. 1-3.</u> (D. Indra (with Haris), M. Jagatī, R. Varu Āṅgirasa)

(1) A. ĀŚ (VI.2.6) and ŚS (IX.6.6) prescribe the tṛca in the <u>Ṣoḍaśī śastra</u>.

B. AB (XVI.3) cites the tṛca in the above context. The <u>viniyoga</u> is based on <u>Śrutipramāṇa</u>.

C. According to AB (loc. cit.) the tṛca is appropriate to the context, for it is in Jagatī, which is a symbol of cattle.

105. 1-3. (D. Indra, M. Uṣṇih, R. Sumitra or Durmitra Kautsa)

(1) A. ŚŚ (XII.4.10) prescribes the tṛca in the śastra of the Brāhmaṇācchaṁsin at the mid-day pressing on the fourth day of the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa and the triplet is appropriate in the context as it praises and invokes Indra.

118. 5-7. (D. Agni, M. Gāyatrī, R. Urukṣaya Āmahīyava)

(1) A. ĀŚ (IX.11.14) and ŚŚ (XV.8.7) prescribe the tṛca as the anurūpa in the extra-śastra of the Hotṛ in the Āptoryāma and the Bṛhaspati-Sava Ekāha respectively.

B.C. The viniyoga is based on liṅgapramāṇa AB and KB take a very brief notice of Āptoryāma and the Bṛhaspati-sava is not even mentioned.

133. 1-3. (D. Indra, M. Śakvarī, R. Sudās Paijavana)

(1) A. ĀŚ (VI.2.6) prescribes the tṛca in the Ṣoḍaśi-śastra.

B. AB (XVI.3) cites the tṛca in the above context. The viniyoga rests on Śrutipramaṇa.

C. According to AB (loc. cit.), the tṛca is appropriate for it is in Aticchandas metre.

134. 1-3, 4-6. (D. Indra, M. Paṅktis, R. Māndhātā Yauvanāśva)

(1) A. ĀŚ (VII.4.4) prescribes the two triplets as the stotriya and the anurūpa respectively in the śastra of the Acchāvāka at the midday pressing on the Caturviṁśa day.

B.C. PB (XIII.10.3) cites the corresponding trca of 1-3 in SV for the Sāman. The viniyoga of the stotriya is based on Śrutipramāṇa and that of the anurūpa on liṅgapramāṇa.

150. 1-3. (D. Agni, M. Bṛhatī, R. Mṛḍīka Vasiṣṭha)

(1) A. ŚŚ (VI.4.7) prescribes the triplet in the Bṛhatī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1. Ch. II. The hymn has in all five verse; verse 4 and 5 are in different metre and hence omitted.

157. 1-3. (D. The Viśvedevas, M. Dvipadā Triṣṭubh, R. Bhuvana Āptya)

(1) A. ŚŚ (XII.12.14) prescribes the trca as the stotriya in the uktha-śastra of the Brāhmaṇācchaṁsin on the sixth day of the Daśarātra.

B.C. PB (XIII.12.1, 6) cites the corresponding verses from SV for the second uktha-stotra on the sixth day. The viniyoga is based on Śrutipramāṇa.

170. 1-3. (D. Sūrya, M. Jagatī, R. Vibhrāṭ Saurya)

(1) A. ĀŚ (VIII.6.8) and ŚŚ (XI.13.28) prescribe the tṛca as stotriya optionally in the Niṣkevalya-śastra on the Viṣuvant day.

B. KB (XXV.5) cites the tṛca for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.), the tṛca suits the context for it contains 'vi', in 'vibhrāṭ' and 'Sūrya' which are the symbols of the Viṣuvant.

176. 2-4. (D. Agni, M. Gāyatrī (2), Anuṣṭubh (3, 4), R. Sūnu Ārbhava)

(1) A. ĀŚ (II.17.3) and ŚŚ (III.14.9) prescribe the tṛca in the bringing forward of the fire (agnipraṇayana) to the Mahāvedī.

B. AB (V.2) and KB (IX.2) cite the tṛca for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. Both the Brāhmaṇas explain the significance of the tṛca by saying that the meaning of its verses accords well with the context.

RESUME

The tṛcas are employed in the following contexts in the Śrauta-ritual

Agnyupasthāna -- I. 1.7-9 (2); 18.1-3; 22.1-3; V. 6.1-3; 24.1-3; IX. 66.19-21.

Washing hands --- I. 23.22-24.

Agnimanthana -- VI. 16.13-15.

Sāmidhenīs -- II. 6.1-3; III. 27.13-15; VII 16.10.12; VIII. 15.1-3;

Animal-sacrifice --- I. 115.1-3; 4-6; 116.1-3; 4-6; IV. 15.1-3;

Soma Sacrifice

Agni-Praṇayana --- I. 1.7-9 (1); III. 27.7-9; X. 176.2-4;

Soma-praṇayana---- I. 91.9-11; III. 62.13-15;

Havirdhānapravartana --- II. 41.19-21 (1).

Pravargyābhiṣṭava -- VII. 8.1-3.

Prātaranuvāka -- I. 30.17-19; 20-22; 92.13-15; 16-18; 158.1-3; II. 41.7-9 (2); IV. 15.1-3 (2); V. 18.1-3 (1); VII. 1.1-3 (1); X. 150.1-3;

Āponaptrīya ---- I. 23-16-18;

Prauga-śastra ---- I. 22.1-3; 23.4-6 (3); 135.1-3; 4-6; 136.4-6; 137.1-3; 139.3-5; 7-9; III 51.4-6 (1); 7-9 (1); 10-12 (1); 13-15; 16-18; IV. 46.2-4; 3-5; 5-7; 47.2-4; V. 40.1-3; 51.1-3; 8-10; 11-13; 65.1-3; 66.1-3; 78.1-3 (2); VI. 51.13-15; 52.7-9; 61.11-3; 10-12; VII. 27.1-3; 28.1-3; 29.1-3; 30.1-3; 43.1-3; 61.1-3; 64.1-3; 65.1-3; 66.7-9; 10.12; 70.1-3; 72.1-3, 74.1-3; 90.1-3; 5-7; 95.1-3 (1,2); 4-6; 96.1-3; VIII. 3.1-3; 8.1-3 (2) 24.1-3 (2); 25.1-3; 10.12; 26.4-6; 23-25; 27.13-15; 90.1-3;

Stotrīyas for the Hotṛ -----

I. 27.10-12; 175.1-3; III. 51.10-12; VI. 7.1-3; 16.1-3; 16-18; VII. 1.1-3(2); 22.1-3; VIII. 89.5-7; 92.1-3; 94.4-6; X. 134.1-3; 170.1-3.

Anurūpas for the Hotṛ.

I. 22.5.7; 24.3-5; 59.2-4; 154.2-4; VI. 16.4-6; 19-21; 42.1-3; 44.1-3; 4-6; VII. 22.4-6; VIII. 2.13-15; 6.1-3; 64.10-12; 92.4-6; 94.1-3; X. 37.1-3; 7-9; 118.5-7; 134.4-6.

Marutvatīya-śastra.

VIII. 63.1-3; 7-9; 68.1-3; 4-6; 7-9; 10-12; (b) Anusāra -- VIII. 2.1-3 (1,3,4); 4-6; 7-9; (c) Other tṛcas --- II. 22.1-3 (2); III. 51.7-9; VIII. 24.1-3(1); 76.1-3; 4-6; 7-9;

Niṣkevalya-śastra----- I. 7.1-3 (3); III. 51.4-6 (1,2); VIII. 92.7-9; 93.7-9; 31-33.

Vaiśvadeva-śastra ----- I. 3.7-9 (2); 20.1-3; 4-6; 13-15; 27.1-3; III. 1.7-9; 10-11; 32.1-3; 41.19-21; III. 26.4-6 (2); 60.5-7; IV. 56.5-7; V. 28.1-3; 82.1-3; 4-6; VI. 70.1-3; 4-6; 71.1-3; 4-6.

Āgnimāruta-śastra ----- I. 146.1-3; 147.1-3; 148.1-3; III. 26.1-3; 4-6 (1); VI. 15.7-9; 13-15; 44.7-9; 47.1-3; VIII. 43.1-3; X. 9.1-3; 15.1-3.

Ṣoḍaśi-śastra ----- I. 16.1-3 (1); 84.10-12 (3); 13-15 (2); II. 22.1-3; III. 44.1-3; 45.1-3; VIII. 12.25-27; 69.1-3; 8-10; 13-15; X. 96.1-3; 133-183.

Āśvina-śastra ----- I. 22.13-15 (2).

Puruṣamedha ----- X. 57.3-5; 58.1-3; 59.5-7; 60.8-10.

Hotrakas

Maitrāvaruṇa

Stotriya ----- I. 2.7-9 (2); 5.1-3; 23.4-6 (1); 41.4-6(2); III. 27.1-3; 62.16-18; IV. 31.1-3; 32.1-3; V. 68.1-3; 70.1-3; 31.1-3; 66.1-3; 4-6; 7-9; VIII. 1 7.11-13; 81.1-3; 84.1-3; 93.4-6;

Anurūpa ----- I. ~~1.16~~ 1.4-6; 84.10-12 (2); III. 11.7-9; V. 6.1-3 (2); 14.1-3; VII. 17.1-3; 6.7-9; VIII. 32.1-3; 69.4-6; 82.1-3; 4-6; 93.19-21.

Śastras ----- I. 23.4-6 (2); 131.1-3; III. 51.1-3; 62.1-3; 42.8-10; VII. 22.5-8; 31.10-12; 66.7-9 (2); VIII. 42.1-3; 62.1-3; X. 23.1-3;

Brāhmaṇācchaṁsin

Stotriya ----- I. 4.1-3 (1); 6.1-3 (2); 4-6; 7-9; 7.1-3 (1); 81.1-3; 84.7-9; 13-15(1); VII. 31.4-6; VIII. 1.24-26; 2.1-3 (2); 16-18; 6.1-3 (3); 15.4-6; 17.1-3 (1,3); 24.19-21; 45.22.24; 40-42; 76.10.12; 97.10-12; 98.1-3; 157.1-3.

Anurūpa ----- I. 6.1-3 (1), 8.8-10; ~~IX~~ 81.7-9; III. 37.8-10; VIII. 1.29.31; 6.1-3 (2); 8.1-3 (2); 15.1-3; 17.4-6; 24.1-3(3); 6-8; 16-18; 24.22.24; 25-27; 69.4-6;

Śastra ------ I. 57.1-3; II. 41.10-12 (2); VIII. 93.1-3; 96.13-15; IX. 101.4-6; X. 23.3-5; 5-7; 105.1-3;

Acchāvāka

Stotriya ----- I. 10.1-3; 11.1-3; 4-6; 22.16-18; 17-19; 84.1-3; 10.12; III. 12.1-3; V. 39.1-3; VI. 60.4-6; 7-9; 10-12; VII. 94.1-3; VIII. 2.25-27; 13.1-3; 17.1-3; 38.1-3; 92.19.21; 95.4-6; 98.7-9;

Anurūpa ----- I. 5.7-9; 7.1-3 (2); 10.4-6; 10.5-7; 9-11; 11.6-8; 22.19-21; 80.1-3; 84.4-6; 12.4-6 (1); 7-9; V. 35.1-3; VIII. 12.1-3(1); 13.16-18; 32.17-19; 82.7-9; 95.1-3; 98.10-12.

Śastras ------ III. 12.4-6 (2); 7-9 (2); V. 25.1-3; VII. 94.7-9; VIII. 71.10.12; 81.4-6; X. 23.5-7; 24.1-3.

Grāvastut ----- I. 91.16-18.

Śrutipramāṇa ----- I. 1.7-9 (1,2); 7-9 (2); 3.7-9 (2); 4.1-3; 5.1-3; 6.1-3(2); 4-6; 7-9; 7.1-3 (1,3); 10.1-3; 11.1-3; 16.1-3 (1); 18.1-3; 20.1-3; 20.4-6; 22.5-7; 11.4-6; 22.13-15 (1); 22.16-18 (1); 17-19; 23.4-6(1) 24.3-5; 81.1-3; 84.1-3; 7-9; 10.12 (1,2) 13-15 (1); 91.9-11; 135.1-3; 4-6; 137.1-3; 139.3-5; 175.1-3; II. 6.1-3; 22.1-3(1); 41.4-6 (1); 7-9 (1); 13-15;

16-18; IV. 15.1-3(1); 31.1-3; 32.1-3; 47.2-4; 56.5-7; V. 25.1-3; 39.1-3;
51.8-10; 61.1-3; 68.1-3; 70.1-3; 78.1-3(2); 82.1-3; 4-6; VI. 7.1-3;
15.13-15; 16.1-3; 10-12; 13-15; 42.1-3; 44.1-3; 4-6; 47.1-3; 51.13-15;
52.7-9; 60.4-6; 7-9; 10-12; 61.1-3; 10.12; 70.1-3; 4-6; 71.1-3; 4-6;
VII. 1.1-3(2); 15.1-3; 22.1-3; 4-6; 27.1-3; 28.1-3; 29.1-3; 30.1-3;
31.1-3; 4-6; 43.1-3; 61.1-3; 64.1-3; 65.1-3; 66.1.3; 4-6; 7-9 (1); 10-12;
70.1-3; 72.1-3; 74.1-3; 90.1-3; 94.1-3; 95.1-3 (1,2); 4-6; 96.1-3;
VIII. xx2x4x 1.24-26; 2.1-3(1,2,3,4); 4-6; 7-9; 13-15; 25-27; 3.1-3;
6.153 (3); 8.1-3 (1,2); 12.25-27; 15.4-6; 17.1-3 (1,2,3); 11-13; 24.19-21;
27.13-15; 38.1-3; 41.22-24; 63.1-3; 7-9; 68.1-3; 4-6; 7-9; 10-12; 69.1-3;
8-10; 13-15; 76.1-3; 4-6; 7-9; 10-12; 78.1-3; 81.1-3; 84.1-3 5-7; 9x
92.1-3; 92.7-9; 19-21; 93.4-6; 7-9; 19-21; 9xxx 31-33; 94-4-6; 95.4-6;
96.13-15; 97.10-12; 98.1-3; 7-9; X. 9.1-3; 15.1-3; 37.7-9; 96.1-3;
133.1-3; 134.1-3; 157.1-3; 170.1-3; 176.2-4;

<u>Liṅgapramāṇa.</u> I. 1.4-6; 7-9; 6.1-3(1); 7.1-3 (2); 8.8-10; 10.4-6;
10.5-7; 10.9-11; 10.6-8; 16.1-3 (2); 2xx 22.1-3; 22.13-15 (2); 22.16-18(2);
19-21; 31.4-6(2); 27.1-3; 10-12; 30.17-19; 20-22; 57.1-3; 59.2-4;
80.1-3; 81.7-9; 84.4-6; 10-12 (3); 13-15(2); 91.16-18; 115.1-3; 4-6;
116.1-3; 4-6; 131.1-3; 136.4-6; 139.7-9; 14-1-3; 147.1-3; 148.1-3;
154.2-4; 158.1-3; II. 1.7-9; 10-12; 22.1-3 (2); 32.1-3; 41.7-9 (2);
10-12 (2); III. 12.4-6 (1,2); 7-9 (1,2); 26.1-3 (1,2,3); 4-6(1,3,)
27.13-15; 37.8-10; 41.1-3; 51.4-6(1,2); 62.1-3; IV. 15.1-3 (2); 42.8-10;
46.22-4; 3-5; V. 6.1-3(1,2); 14.1-3; 24.1-3; 28.1-3; 35.1-3; 40.1-3;
51.1-3; 11-13; 65.1-3; 78.1-3 (1); VI. 15.7-9 (1,2); 16.4-6; 44.7-9;
VII.1.1-3 (1); 17.1-3; 31.10-12; 66.7-9(2,3); 94.7-9; VIII. 1.29-31;
6.1-3 (1,2); 7-9; 12.1-3 (1,2); 15.1-3; 17.4-6; 24.1-3(1,2,3); 4-6;
16-18; 22-24; 25-27; 25.1-3; 10-12; 26.4-6; 23- 25; 32.1-3; 4-6; 17-19;
42.1-3; 43.1-3; 62.1-3; 64.10-12; 69.4-6; 71.10-12; 81.4-6; 82.1-3; 4-6;

7-9; 90.1-3; 92.2-6; 93.1-3; 94.1-3; 95.1-3 (1,2); 98.10-12;

IX. ~~66x122~~ 66.19-21; X. 23.1-3; 3-5; 5-7; 24.1-3; 37.1-3; 57.3-5;

58.1-3; 59.5-7; 60.8-10; 105.1-3; 118.5-7; 134.4-6; 150.~~15.~~ 1-3.

Chapter IV

Rc --- Viniyoga

Mandala I

1.1. (D. Agni, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. ĀŚ (II.1.26) prescribes the rc as the yājyā of the Sviṣṭakṛt at the second pavamāneṣti in the Agnyādheya.

B.C. The viniyoga is based on liṅgapramāṇa and the rc is appropriate for it refers to the worship of Agni (agnim īḍe).

1. 3. (D. Agni, M. Gāyatrī, R. Madhucchanda Vaiśvāmitra)

(1) A. ĀŚ (II.1.27) prescribes the rc as the anuvākyā of the first portion of the clarified butter in the third pavamāneṣṭi in the Agnyādheya.

B.C. Same as under 1. (1) above.

(2) A. ŚŚ (III.7.3) cites the ṛc as the puronuvākyā of the clarified butter-portion at the Mitravindā-iṣṭi.

B.C. ŚB (XI.4.3.19) cites the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa and the rc is appropriate to the context, for Agni is spoken of as bringing the Gods to the sacrifice.

(3) A. ŚŚ (III.15.8) prescribes the rc as the puronuvākyā of the first clarified butter-portion for Gṛhamedhin Maruts in the Sākamedha parvan.

B.C. TS (IV.3.13.5) cites the ṛc in the above context, thus providing Śrutipramāṇa for the viniyoga.

2.1 (D. Vāyu, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. ĀŚ (V.5.2) and ŚŚ (VII.2.2) prescribe the rc as the first Puronuvākyā of the Aindravāyavagraha in the Agnistoma.

B.C. AB (IX.2) in this context, refuting the practice of some schools of having the Puronuvākyā in the Anustubh metre, prescribes Gāyatrī as the metre of the Puronuvākyā.

KB (XXVIII.2) states that the puronuvākyās of the first of the grahas for two deities (i.e. Indravāyu) are the two appropriate verses of Madhucchandas. As this verse is by Madhucchandas and is addressed to Vāyu in the Gāyatrī metre, the viniyoga is based on lingapramāṇa and the verse is perfect in the context, as it invokes Vāyu to come to the Soma-draught.

2. 4. (D. Indravāyu, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. ĀŚ (V.5.2) and ŚŚ (VII.2.2) cite this rk as the second of the two puronuvākyās for the Aindravāyavagraha.

B.C. Same as under 2.1 (1) above.

3. 10. (D. Sarasvatī, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. ĀŚ (II.8.3) and ŚŚ (II.4.4) prescribe the rc as the Puronuvākyā of the second oblation in the Anvārambhaṇīyeṣṭi.

B.C. The viniyoga is based on lingapramāṇa and the rc is appropriate to the context, for Sarsvatī is invoked to 'yajnaṁ vastu dhiyāvasuḥ'.

4.1. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. ĀŚ (V.18.5) and ŚŚ (VIII.3.13) prescribe the rc as the dhāyyā in the hymn addressed to the Rbhus, which is included in the Vaiśvadeva-śastra in the Agniṣṭoma.

B.C. AB (XIII.6) and KB (XVI.3) both have the same prescription for the rc. The viniyoga is based on Śrutipramāṇa.

7. 5. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. ŚŚ (IX.26.3) cites this rc as the Puronuvākyā of the oblation to Indra at the iṣṭi prescribed for one who has Agnicayana in his Somayāga.

B.C. KB (XIX.V) mentions these offerings, but does not mention the rcs to be employed. The viniyoga is based on liṅgapramāṇa and the rc suits the context for it invokes Indra.

7. 10. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. ĀŚ (VI.5.2) prescribes the rc for the āhuti which is offered before reciting the Āśvina-śastra in the Atirātra.

B.C. AB does not mention any rc in the context. The viniyoga rests on liṅgapramāṇa.

(2) A. ĀŚ (VII.2.10) cites the rc as the commencing (ārambhanīya) rc in the śastra of the Brāhmaṇācchaṁsin at the morning-pressing on the Caturviṁśa day.

B.C. AB (XXVII.3) mentions this viniyoga, which is thus based on Śrutipramāṇa and the rc is appropriate for the śastra of the Brāhmaṇācchaṁsin is for Indra at the morning-pressing (AB XXVII.1).

(3) A. ŚŚ (I.8.14) cites the rc as the puronuvākyā of the offering of the Puroḍāśa to Indra (if he is not substituted by Mahendra) in the Darśapūrṇamāseṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa and the rc is appropriate for it invokes Indra ('Indram ———— havāmahe ————'.)

8. 1. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. ĀŚ (I.6.1) and ŚŚ (I.8.12) prescribe the ṛc as the Puronuvākyā of the Sāṁnāyya in the Darśeṣṭi.

B.C. Same as under 7. 10 (3) above.

10. 12. (D. Indra, M. Anuṣṭubh, R. Madhucchandas Vaiśvāmitra)

(1) A. ĀŚ (IV.6.3) and ŚŚ (V.9.12) include this ṛc among those which are to be recited by the Hotṛ in the Pūrvapaṭala of the Pravargyābhiṣṭava.

B.C. AB (IV.2) and KB (VIII.4) both mention this viniyoga, which thus rests on Śrutipramāṇa.

(2) A. ĀŚ (IV.9.6) and ŚŚ (V.13.10) cite it as one of the ṛcs to be recited at the time of the bringing forward of the two Soma-carts towards the altar.

B.C. AB (V.3) and KB (IX.4) mention this viniyoga, and thus provide Śrutipramāṇa for it. The viniyoga ~~is~~ shows the intimate relation of Indra to Soma.

12.1. (D. Agni, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (I.2.7) and ŚŚ (I.4.9) cite it as one of the Sāmidhenī ṛcs in the Darśapūrṇamāseṣṭi.

B.C? ŚB (I.4.1.34) also cites the ṛc as a Sāmidhenī. The viniyoga is based on Śrutipramāṇa. The ṛc speaks of accepting Agni as the messanger and praises Agni as 'yajñasya sukratu'.

12.2. (D. Agni, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ŚŚ (I.2.11) prescribes this ṛc as the puronuvākyā to Agni-Sviṣṭakṛt at the second Pavamāneṣṭi in the Agnyādheya.

B.C. KB (I.1) hints at this viniyoga stating that the puronuvākyā and yājyā of the second pavamāneṣṭi have the word Agni twice. The viniyoga is based on liṅgapramāṇa.

(2) A. ŚŚ (III.5.1) cites this ṛc as the Puronuvākyā in the Prāyaścittesti, which is enjoined when the adhvaryu brings new fire out of the Gārhapatya to the Āhavanīya while the fire of a previous sacrifice is still burning there.

B.C. The viniyoga is based on liṅgapramāṇa.

12.6. (D. Agni, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (II.16.7) includes this ṛc amongst those which are to be recited while Agni is being churned in the Ātithyeṣṭi. ŚŚ (III.13.1) cites it in the Agnimanthana in the Vaiśvadeva and ~~ag~~ again at (V.7.5) in the context of the Ātithyeṣṭi.

B.C. AB (III.5) and KB (VIII.1) prescribe this ṛc in the Agnimanthana in the Ātithyeṣṭi. The viniyoga is based on Śrutipramāṇa. The ~~kr~~ ṛc praises Agni as 'Kavir gṛhapatir yuvā'.

(2) A. ĀŚ (III.13.2) cites the ṛc as the Puronuvākyā for the offering to Agnimant Agni, in case one puts new fire from the Gārhapatya in the Āhavanīya while there is still the previous fire in it. ŚŚ (III.5.1) employs the ṛc as the yājyā in the same context.

B. AB (XXXII.5) cites the ṛc as the anuvākyā in the above context, and thus provides śrutipramāṇa for the viniyoga given by ĀŚ. The viniyoga as yājyā is based on liṅgapramāṇa.

C. The ṛc is appropriate in the context for it refers to Agni as being enkindled by Agni --- 'agnināgniḥ samidhyate'.

(3) A. ŚS (II.2.11) cites this ṛc as the yājyā for Agni-Sviṣṭakṛt in the second Pavamāneṣṭi.

B.C. Same as under 1.1 above.

12.9. (D. Agni, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (III.13.12) and ŚS (III.5.2) cite this ṛc as the yājyā of the oblation when there is a contact between the Gārhapatya and Āhavanīya fires.

B.C. AB (XXXII.5) confirms this viniyoga, which is thus based on Śrutipramāṇa. The ṛc invokes Agni pāvaka to be kind to one, who serves the sacred Fires and thus indirectly begs pardon.

13.10. (D. Tvaṣṭṛ, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (I.10.5) and ŚS (I.15.4) prescribes the ṛc as the puronuvākyā of the oblation to Tvaṣṭṛ in the Patnī-saṁyājas.

B.C. KB (III.9) describes the Patnī-saṁyājas, but does not mention the ṛcs to be employed in them. The viniyoga is based on liṅgapramāṇa. The ṛc invites (upahvaye) Tvaṣṭṛ to the sacrifice and is thus appropriate in the context.

14.10. (D. The Viśvedevas, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (V.10.10) and ŚS (VII.10.16) prescribe this ṛc as the yājyā for the Praüga-śastra in the Agniṣṭoma.

B.C. AB (XI.4) and KB (XIV.5) confirm this viniyoga, which therefore, rests on Śrutipramāṇa. The ṛc invokes Agni to drink Soma with All the Gods and is thus perfect in the context.

15.6. (D. Mitra-Varuṇa (with Ṛtus, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ŚŚ (XII.2.14) prescribes the ṛc as one of the 12 verses for over-reciting (ati-śamsana), at the morning-pressing in the Dvādaśāha by the *Maitrāvaruṇa* in his *śastra*.

B.C. KB (XXVIII.10) while recommending the over-reciting does not specify ṛcs for this purpose. The *viniyoga* is based on *liṅgapramāṇa* and the ṛc is appropriate, for the *śastra* of the *Maitrāvaruṇa* is for *Mitra-varuṇa*.

18.6. (D. Sadasaspati, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ŚŚ (VI.13.3) cites the ṛc as one of the three ṛcs which are to be muttered when passing before and then to the north of the *Dhiṣṇyās* in the context of *Dhiṣṇyopasthāna* in the *Agniṣṭoma*.

B.C. KB (XIII.1) simply says that 'he pays homage to the sadas' and does not prescribe ṛcs for the purpose. The *viniyoga* is based on *liṅgapramāṇa* and the ṛc having *Sadasaspati* for its deity is quite appropriate to the context.

19.1. (D. Agni (with Maruts), M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (II.13.2) prescribes the ṛc as dhāyyā in the *Sāmidhenīs* in the *Karīreṣṭi*.

B.C. The *viniyoga* is based on *liṅgapramāṇa* and the ṛc is appropriate to the context, for the *Maruts* are connected with rain.

22.1. (D. The Aśvins, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (V.5.12) and ŚŚ (VII.2.8) cite the ṛc as the *puronuvākyā* for the offering of the *Soma-cup* for the *Aśvins* in the *Agniṣṭoma*.

B.C. KB (XXVIII.2) says that a verse by *Medhātithi* is recited as the *Puronuvākyā*. The *viniyoga* is based on *liṅgapramāṇa* the the ṛc invites the *Aśvins* to the *Soma-draught* and is therefore perfect in the context.

22.5. (D. Savitṛ, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ŚS (III.13.12) cites the ṛc as the yājyā for the oblation to Savitṛ in the Vaiśvadeva-parvan.

B.C. KB (V.1-2) deals with the Vaiśvadeva-parvan, but does is not prescribe specific ṛcs for its various rites. The viniyoga is based on liṅgapramāṇa. The ṛc is perfect in the context, for it calls (upahvaye) Savitṛ to the sacrifice.

22.9. (D. Agni, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (V.5.18) and ŚS (VII.4.9) prescribe the ṛc as the Yājyā for the Neṣṭṛ at the Prasthita-homa in the morning-pressing of the Agniṣṭoma.

B.C. AB (XXVIII.2) and KB (XXVIII.3) cite the ṛc in the same context. The viniyoga is based on Śrutipramāṇa and the ṛc is appropriate, for it invokes Agni to bring Tvaṣṭṛ to the soma-draught.

22.13. (D. Dyāvāpṛthivī, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (II.9.14) cites this ṛc as the anuvākyā for the oblation to Dyāvāpṛthivī in the Āgrayaṇeṣṭi.

ŚS (III.12.9) cites this ṛc in the above context as the yājyā.

B.C. KB (IV.14) mentions this oblation of Puroḍāśa prepared on one potsherd for Dyāvāpṛthivī in the Āgrayaṇeṣṭi, but does not prescribe ṛcs for it. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate as anuvākyā and yājyā both, for it involes Dyaus and Pṛthivī 'imaṁ yajñam mimikṣatam'.

(2) A. ĀŚ (II.16.2) and ŚS (III.13.17) prescribe the ṛc to be recited at the churning of fire (Agnimanthana).

B.C. AB (III.5) and KB (VIII.1) prescribes the ṛc in the above context and thus provide Śrutipramāṇa for the viniyoga. AB (loc. cit.) explains the employment of this ṛc in the context by stating that it was by means of Heaven and Earth that Gods graspad Agni, when he was born. KB (loc. cit.) simply states that Heaven and Earth are the supports and hence the rc provides support for Agni. The ṛc, however, is appropriate to the context, for the Adharāraṇi and the uttararani represent Earth and Heaven respectively.

(3) A. ĀŚ (III.10.24) prescribes the rc to be recited when the Sāṁnāyya which has spilled over the earth is wiped and taken to the Āhavanīya.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate because the Sāṁnāyya was spilled within Heaven and Earth and they are to be appeares.

(4) A. ĀŚ (VI.5.18) prescribes this ṛc in the Āśvina-śastra.

B.C. AB (XVII.4) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa and the ṛc, according to AB (loc. cit.) is appropriate for Heaven and Earth are the supports.

22.14. (D. Dyāvāpṛthivī, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ŚŚ (V.13.5) prescribes this ṛc to be recited by the Hotṛ in the context of Havirdhānapravartana, while following the cart and keeping to the left track.

B.C. KB (IX.4) refers to the recitation of the Hotṛ in the context but does not cite the ṛcs to be recited. The viniyoga is based on liṅgapramāṇa. Though the ṛc refers to Heaven and earth, it also has a reference to Soma in 'gandharvasya dhruve pade.'

22.15. (D. Prithivī, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ŚS (IX.28.13) prescribes the ṛc as the yājyā for the oblation to Pṛthivī in the Anubandhya offerings.

B.C. KB (XVIII.11) mentions the Anubandhya, but does not describe its ritual in detail. The viniyoga is based on liṅgapramāṇa.

22.16. (D. Viṣṇu with the Devas , M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (I.5.38) prescribes the ṛc to be muttered by the Hotṛ if he, between the yājyā and anuvākyā, happens to utter something which is not concerned with the ritual.

B.C. The viniyoga is based on liṅgapramāṇa, The ṛc is appropriate in the context, for it prays for the protection of the Gods.

(2) A. ĀŚ (I.11.13) prescribes the ṛc in the Prāyaścitta Homa in the Darśapūrṇamāsa.

B.C. Same as under (1) above.

22.17. (D. Viṣṇu, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (I.11.13) cites the ṛc in the Prāyaścittahoma in the Darśapūrṇamāsa.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc refers to the strides of Viṣṇu. The sacrifice is Viṣṇu and therefore any ṛc to Viṣṇu has a general applicability in the yajña.

(2) A. ĀŚ (I.6.1) and ŚS (I.8.8.) prescribe this ṛc as the anuvākyā of the whispered offering (upāṁśuyāga) for Viṣṇu in the Darśapūrṇamāsa.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context for it refers to Viṣṇu.

(3) A. ĀŚ (IV.5.3) prescribes the rc as the anuvākyā of the main offering in the Ātithyesti.

B.C. AB (III.6) cites the rc in the above context. The viniyoga is based on Śrutipramāna.

(4) A. ĀŚ (IV.8.8) cites the rc as the anuvākyā of the offering to Visnu in the upasad.

B.C. AB (IV.8) cites the rc in the above context. The viniyoga is based on Śrutipramāna.

(5) A. ĀŚ (III.10.14) prescribes the rc to be recites if a dog passes through the Gārhapatya and the Āhavanīya.

B.C. Same as under (1) above.

22.18. (D. Visnu, M. Gāyatrī, R. Medhātithi Kānva)

(1) A. ĀŚ (IV.8.8) cites the rc as the yājyā of the offering to Visnu in the morning upasad and as the anuvākyā in the evening upasad in the same context.

B.C. AB (IV.8) cites the verse for Visnu in the upasad. The viniyoga is based on Śrutipramāna.

22.19. (D. Visnu, M. Gāyatrī, R. Medhātithi Kānva)

(1) A. ŚŚ (XIII.7.6) cites the rc as the yājyā for the extra śastra of the Hotr which he is to recite if Soma is left over from the morning pressing.

B.C. The viniyoga is based on liṅgapramāna and the rc is appropriate to the context in a general way, for Visnu is sacrifice.

23.1 (D. Vāyu, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (VII.6.2) and ŚŚ (X.3.5) prescribe the ṛc as one of the Vāyavya tṛc in the Praüga-śastra of the second day of the Daśarātra.

B.C. AB (XX.3) prescribe II.41 for the Praüga on the second day . But this hymn has only two ṛcs for Vāyu. This descrepany is made up by adding this ṛc. AB (loc. cit.) does not mention this addition. KB (XXII.2).

23.4. (D. Mitra-Varuṇa, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (V.5.18) and ŚŚ (VII.4.6) prescribe the ṛc as the yājyā for the Maitrāvaruṇa at the Prasthitahoma in the Agniṣṭoma.

B.C. AB (XXVIII.2) and KB (XXVIII.3) cite the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa and the ṛc is appropriate to the context for it invokes Mitra-Varuṇa to come to the Soma-draught.

23.5. (D? Mitra-Varuṇa, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (III.8.19) prescribes the ṛc as the anuvākyā for the offering of āmikṣā in the Dākṣāyaṇeṣṭi.

B.C. KB (IV.4) speaks of the āmikṣā offering for Mitra and Varuṇa in the Dākṣāyaṇeṣṭi, but does not prescribe ṛcs for the purpose. The viniyoga is based on liṅgapramāṇa and the ṛc suits the context, for it is invocational in content.

(2) A. ŚŚ (IX.27.2) cites the ṛc as the anuvākyā for the offering to Mitrāvaruṇau in the Somayāga combined with Cayana.

B.C. KB (XIX.5) alludes to the above context, but does not prescribe specific ṛcs. The viniyoga is based on liṅgapramāṇa.

23.20. (D. Āpaḥ, M. Anuṣṭubh, R. Medhātithi Kāṇva)

(1) A. ĀŚ (II.13.4) prescribes the ṛc as the anuvākyā for the later ājya-portion in the Kārīrīṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context for the iṣṭi is performed to bring rain.

(2) A. ŚŚ (VIII.11.3) cites the ṛc as the optional yājyā in the Vāruṇīṣṭi in the Avabhṛtha.

B.C. KB (XVIII.10) hints at this viniyoga by saying 'Vārtraghnā-vājyabhāgau bhavataḥ, apsumantau haike kurvanti. The viniyoga is based on liṅgapramāṇa.

23.22. (D. Āpaḥ, M. Anuṣṭubh, R. Medhātithi Kāṇva)

(1) A. ĀŚ (III.5.2) prescribes the ṛc for washing hands in the Animal sacrifice.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context, for invokes Āpaḥ to purify.

(2) A. ĀŚ (VI.13.11) prescribes this ṛc for recitation while taking bath in the Avabhṛtheṣṭi.

B.C. Same as under (1) above.

23.23. (D. Agni, M. Anuṣṭubh, R. Medhātithi Kāṇva)

(1) A. ĀŚ (III.6.27) prescribes the ṛc in paying reverence to the Āhavanīya in the Animal sacrifice.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate in the context, for besides Āpaḥ it refers to Agni also.

24.3. (D. Savitṛ, M. Gāyatrī, R. Śunaḥśepa Vaiśvāmitra)

(1) A. ĀŚ (II.16.2) and ŚŚ (III.13.17) prescribe the ṛc as the first among the those which are to be recited while fire is being churned in the Vaiśvadeva-parvan of the Caturmāsya.

B.C. AB (II.5) and KB (VIII.1) include the rc in the Agnimanthanīyās. The viniyoga rests on Śrutipramāṇa. AB (loc.cit.) and KB (loc. cit.) remarks that Savitṛ being the lord of instigations, a ṛc to Him is appropriate in the context.

(2) A. ĀŚ (IV.7.4) and ŚŚ (V.10.3) prescribe the ṛc in the uttarapatala of the Pravargyeṣṭi.

B.C. AB (IV.5) cites this ṛc in the context. The viniyoga is based on Śrutipramāṇa and the ṛc suits the context for the same reason as shown under (1) above.

(3) A. ĀŚ (V.12.9) and ŚŚ (VII.15.3) prescribe this ṛc in the recitation of the Grāvastut at the midday-pressing in the Agniṣṭoma.

B.C. The viniyoga rests on liṅgapramāṇa supported by Prakaraṇapramāṇa and the ṛc is appropriate to the context for the same reason as shown under (1) above.

24.8+9.(D. Varuṇa, M. Triṣṭubh, R. Śunaḥśepa Vaiśvāmitra)

(1) A. ŚŚ (III.14.20) prescribes the ṛcs as the puronuvākyā and yājyā for the sacrifice which takes place at the expiatory bath in the Varuṇapraghāsa.

B.C. KB (V.3) deals with Varuṇapraghāsa, but does not mention specific ṛcs for the various rites. The viniyoga is based on liṅgapramāṇa.

(2) A. ŚŚ (VIII.10.2) prescribes 24.8 to be muttered by the sacrificer while he is going to the water-side for Avabhṛtha.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate for Varuṇa rules over the water also.

24.11. (D. Varuṇa, M. Triṣṭubh, R. Śunaḥśepa Vaiśvāmitra)

(1) A. ĀŚ (II.17.15) and ŚŚ (III.14.5) prescribe the ṛc as the yājyā for the offering to Varuṇa in the Varuṇapraghāsa.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate for it speaks of approaching Varuṇa.

(2) A. ĀŚ (III.7.15) prescribes the ṛk as one of the yājyās for the offering of the parts of the animal to varuṇa in the Varuṇapraghāsa, while ŚŚ (VI.10.11) prescribe it as one of the anuvākyās in the same context.

B.C. Same as under (1) above.

24.12. (D. Varuṇa, M. Triṣṭubh, R. Śunaḥśepa Vaiśvāmitra)

(1) A. ĀŚ (III.7.15) prescribes the ṛc as one of the two yājyās for the offering of the parts of the animal to Varuṇa in the Varuṇapraghāsa.

B.C. Same as under 24.11 (1) above.

24.14. (D. Varuṇa, M. Triṣṭubh, R. Śunaḥśepa Vaiśvāmitra)

(1) A. ŚŚ (VI.10.11) and ŚŚ ( ) prescribe the ṛc as one of the two anuvākyās for the offering of the parts of the animal to Varuṇa in the Varuṇapraghāsa.

B.C. Same as under 24.11 (1) above.

(2) A. ĀŚ (VI.13.7) and ŚŚ (VIII.11.5) prescribe the ṛc as the yājyā for the offering to Varuṇa in the Avabhṛtha.

B.C. Same as under 24.11 (1) above.

24.15. (D. Varuṇa, M. Triṣṭubh, R. Śunaḥśepa Vaiśvāmitra)

(1) A. ĀŚ (VI.13.7) and ŚŚ (VIII.11.5) prescribe the ṛc as the anuvākyā for the offering to Varuṇa in the Avabhṛtha.

B.C. Same as under 24.11 (1) above.

25.10. (D. Varuṇa, M. Gāyatrī, R. Śunaḥśepa Vaiśvāmitra)

(1) A.B. AB (XXXIX.4) prescribes the ṛc to be used in addressing the king in the Mahābhiṣeka when he has been anointed.

C. The ṛc refers to the setting of Varuṇa on the throne and is therefore, appropriate to the context.

25.19. (D. Varuṇa, M. Gāyatrī, R. Śunaḥśepa Vaiśvāmitra)

(1) A. ĀŚ (II.17.15) and ŚŚ (III.14.5) prescribe the ṛc as the anuvākyā for the offering to Varuṇa in the Varuṇapraghāsa.

B.C. Same as under 24.11 (1) above.

31.1. (D. Agni, M. Jagatī, R. Hiraṇyastūpa Āṅgirasa)

ŚŚ (XIV.53.6) cites the ṛc in the Marutvatīya-śastra in the ~~Agnis~~ Agniṣṭut ekāha.

31.18. (D. Agni, M. Triṣṭubh, R. Hiraṇyastūpa Āṅgirasa)

(1) A. ĀŚ (IV.1.23) prescribes the ṛc as the puronuvākyā of the offering to Agni Brahmaṇvant in the ukhāsambharaṇīyeṣṭi in the Agnicayana.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc has the symbol of Agni Brahmaṇvant in the words 'etenāgne brahmaṇā vāvṛdhasva'.

(2) A. ĀŚ (I.15.17) prescribes the ṛc for paying reverence to the Āhavanīya fire at the end of the Patnī-Saṁyājas.

B.C. Same as under (1) above.

36.9. (D. Agni, M. Bṛhatī, R. Kaṇva Ghaura)

(1) A. ĀŚ (IV.6.3) and ŚŚ (V.9.9) cite the ṛc to be recited when the Mahāvīra pot is set down on the mound (Khara).

B.C. AB (IV.2) cites the ṛc in the same context. The viniyoga is based on Śrutipramāṇa. The ṛc is perfect in the context, as it contains the words 'Saṁ sīdasva mahā asi'.

36.13-14. (D. Agni, M. Bṛhatī (13), Paṅkti (14), R. Kaṇva Ghaura)

(1) A. ĀŚ (IV.7.4) prescribes the ṛc in the uttarapaṭala of the Pravargyābhiṣṭava.

B.C. AB (IV.5) cites the ṛcs in the context. The viniyoga is based on Śrutipramāṇa. The ṛcs are appropriate to the context.

(2) A. ĀŚ (III.1.9) and ŚŚ (V.15.3) cite the ṛc among the verses to be recited, while the Yūpa is being erected.

B.C. AB (VI.2) and KB (X.2) cite the ṛcs in the context. The viniyoga is based on Śrutipramāṇa and the ṛcs are appropriate to the context.

37.1. (D. The Maruts, M. Gāyatrī, R. Kaṇva Ghaura)

(1) A. ĀŚ (II.18.16) and ŚŚ (III.15.15) prescribe the ṛc as the anuvākyā of the offering to Krīḍin Maruts (Marutaḥ Krīḍinaḥ) in the Sākamedha.

B.C. The viniyoga is based on liṅgapramāṇa; The liṅga is shown by the words 'Krīḍaṁ vaḥ śardho mārutam'.

38.1. (D. The Maruts, M. Gāyatrī, R. Kaṇva Ghaura)

(1) A. ĀŚ (II.13.7) cites the ṛc as the anuvākyā of the offering of a puroḍāśa prepared on seven potsherds to the Maruts in the Kārīrī-iṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context, as it is addressed to the Maruts, who are described in the ṛc as bringing rain.

40.1. (D. Brahmaṇaspati, M. Bṛhatī, R. Kaṇva Ghaura)

(1) A. ĀŚ (IV.7.4) and ŚŚ (V.10.9) prescribes the ṛc to be recited in the Pravargya when after milking the cow, the milker gets up.

B.C. AB (IV.5) cites the rc in the above context. The viniyoga is based on Śrutipramāṇa and the ṛc is appropriate to the context, as it refers to the act being performed in the words 'uttiṣṭha brahmaṇaspate'.

(2) A. ŚŚ (V.14.9) cites the ṛc amongst those to be recited by the Hotṛ in the Agniṣomapraṇayena.

B.C. KB (IX.5) cites the rc in the above context. The viniyoga is based on Śrutipramāṇa and the ṛc suits the context for the same reason as shown under (1) above.

40.5. (D. Brahmaṇaspati, M. Triṣṭubh, R. Kaṇva Ghaura)

(1) A. ĀŚ (IV.7.4) and ŚŚ (V.10.14) prescribe the ṛc to be recited by the Hotṛ while the Mahāvīra couldron is being carried to the Āhavanīya.

B.C. AB (IV.5) and KB (VIII.7) cite the ṛc in the above context The viniyoga is based on Śrutipramāṇa and the ṛc suits the context as it refers to the act being performed in the words 'Praitu brahmaṇaspati'.

(2) A. ĀŚ (IV.10.3) and ŚŚ (V.14.10) prescribe the ṛc in the Agniṣomapraṇayena.

B.C. AB (V.4) and KB (IX.5) cite the ṛc in the same context as above; rest as under (1) above.

41.1 (D. Mitra, Varuna and Aryamana, M. Gayatri, R. Kanva Ghaura)

(1) A. SS (XII.2.14) prescribes the rc as one of the 12 verses for over-reciting by the Mitravaruna in his sastra in the Dasaratra.

B.C. The viniyoga is based on lingapramana and the rc is appropriate to the context for it pays reverence to the benevolance of Rudra.

41.7. (D. Mitra, Varuna and Aryaman, M. Gayatri, R. Kanva Ghaura)

(1) A. SS (XII.2.14) cites the rk amongst the twelve verses for over-reciting by the Maitravaruna in his sastra.

B.C. Same as under 41.1 above.

43.1. (D. Rudra, M. Gayatri, R. Kanva Ghaura)

(1) A. SS (III.5.6) prescribes the rc as the anuvakya in the isti for Rudra, which is to be performed in case there is much illness after the establishing of the sacred fires.

B.C. The viniyoga is based on lingapramana and the rc is appropriate to the context, for it pays reverence to the benevolance of Rudra.

43.6. (D. Rudra, M. Gayatri, R. Kanva Ghaura)

(1) A. AS (V.20.6) prescribes the rc as the dhayya in the Agnimaruta-sastra.

B.C. AB (XIII.10) cites the rc in the above context. The viniyoga is based on Srutipramana. AB (loc. cit.) remarks that the verse is inserted in the sastra for fulness of life.

45.6. (D. Agni, M. Anustubh, R. Praskanva Kanva)

(1) A. SS (III.15.10) cites the rc as the Puronuvakya for the offering to Agni-Svistakrt in the Sakamedha-isti.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context, for it prais Agni and invokes Him for bearing the oblation.

(2) A. ĀŚ (V.5.6) prescribes the ṛc as the puronuvākyā for the offering to Agni Sviṣṭakṛt in the Prāyaṇīyeṣṭi.

B.C. KB (VII.9) cites the rc in the same context. The viniyoga is based on Śrutipramāṇa and the ṛc is appropriate for reason stated under (1) above.

(3) A. ĀŚ (X.6.7) prescribes the ṛc as the anuvakya for the offering to Agni Sviṣṭakṛt in the isti for Pūṣan in the Aśvamedha.

B.C. Same as under (1) above.

46.15. (D. The Aśvins, M. Gāyatrī, R. Praskaṇva Kaṇva)

(1) A. ĀŚ (IV.7.4) and ŚŚ (V.10.18) prescribe the ṛc as one of the two yājyās for the oblation of Gharma in the forenoon Pravargya.

B.C. AB (IV.5) cites the ṛc in the context. The viniyoga is based on Śrutipramāṇa and the ṛc is appropriate, for it invokes the Aśvins to drink the libation 'ubhā pibatam aśvinā'.

(2) A. ĀŚ (VI.5.24) and ŚŚ (IX.20.32) cite the ṛc as one of the two yājyās of the Āśvina śastra in the Agniṣṭoma.

B.C. AB (XVII.5) cites the rc in the same context. The viniyoga is based on Śrutipramāṇa and the ṛc suits the context for the same reason as shown under (1) above.

50.4. (D. Sūrya, M. Gāyatrī, R. Praskaṇva Kaṇva)

(1) A. ĀŚ (II.20.4) and ŚŚ (III.18.6) cite the ṛc as the anuvākyā of the offering to Sūrya in the Śunāsīrīya.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc suits the

context, for it refers to Sūrya.

(2) A. ĀŚ (IX.8.3) cites the ṛc as the anuvākyā of the offering to Sūrya in the Atimurti ekāha.

B.C. Same as under (1) above.

50.10. (D. Sūrya, M. Anuṣṭubh, R. Praskaṇva Kāṇva)

(1) A. ĀŚ (VI.13.15) prescribes the ṛc to be recited by the priest after coming out of the water after bathing.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate as it refers to the coming to the light of the Sun from darkness.

(2) A. ŚŚ (IV.13.1) cites the ṛc for recitation by the sacrificer towards the end of an iṣṭi.

B.C. Same as under (1) above.

52.13. (D. Indra, M. Triṣṭubh, R. Savya Āṅgirasa)

(1) A. ĀŚ (IX.5.16) prescribes the ṛc to be recited before the nividdhānīya sūkta in the Marutvatīya śastra in the ekāha called Bhu.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc contains the symbol of 'bhu' in the words 'tvaṁ bhuvaḥ pratimānaṁ pṛthivyā'.

62.6. (D. Indra, Triṣṭubh, R. Nodhā Gautama)

(1) A. ĀŚ (IV.7.4) and ŚŚ (V.10.8) prescribe the ṛc in the Pravargyābhiṣṭava.

B.C. AB (IV.5) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa and the ṛc is appropriate, for it connects Indra also with the Pravargya.

64.6. (D. The Maruts, M. Jagatī, R. Nodhā Gautama)

(1) A. ĀS (V.14.17) and ŚS (VII.19.14) prescribe the ṛc as the dhāyyā in the Marutvatīya śastra. ŚS AĀ (I.2.1.9) gives the same viniyoga for the rc in the Mahāvrata.

B.C. AB (XII.7) and KB (XV.3) cite the rc in the above context. The viniyoga is based on Śruti lingapramāṇa and the rc suits the context only because it is refers to Agni.

64.15. (D. The Maruts, M. Jagatī, R. Nodhā Gautama)

(1) A. ĀS (III.7.12) prescribes the rc as the yājyā for the offering of the omentum to the Maruts.

B.C. The viniyoga rests on liṅgapramāṇa and the rc suits the context only, because it is addressed to the Maruts.

72.5. (D. Agni, M. Triṣṭubh, R. Parāśara Śāktya)

(1) A. ĀS (IV.7.4) and ŚS (V.10.7) prescribe the ṛc in the Pūrva-paṭala of the Pravargyābhiṣṭava, when the milker sits down near the cow.

B.C. AB (IV.5) cites the rc in the above context. The viniyoga is based on Śrutipramāṇa. The rc refers to sitting in 'upasīdan'.

74.1. (D. Agni, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ŚS (II.11.2) cites the ṛc to be recited in the paying reverence to the sacred fires in the Agnyādheya.

B.C. The viniyoga rests on liṅgapramāṇa and the ṛc is appropriate to the context.

74.3. (D. Agni, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ĀS (II.16.7) and ŚS (III.13.17) prescribe the ṛc to be recited in the churning of fire (Āgnimanthana).

B.C. AB (III.5) and KB (VIII.1) cites the verse for this purpose. The viniyoga is based on Śrutipramāṇa. The ṛc contains the words 'ud agnir vṛtrahājani' and is therefore, appropriate.

(2) A. ĀŚ (II.18.15) prescribes the ṛc as the anuvākya of the first portion of clarified butter to the Maruts in the Sākamedhaparva.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc suits the context only because it refers to Agni.

75.1. (D. Agni, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (III.4.1) and ŚŚ (V.18.1) prescribe the ṛc to be recited by the Maitrāvaruṇa in the Paśuyāga after the omentum of the animal has been roasted.

B.C. AB (VII.2) and KB (XXVIII.2) cite the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa and the ṛc is appropriate, for it invokes Agni to relish (the oozing drops from the omentum).

(2) A. ŚŚ (XIV.56.12) prescribes the ṛc in the Vaiśvadeva śastra of the Agniṣṭut ekāha in place of the normal VIII.5.13.

B.C. The viniyoga is based on liṅgapramāṇa.

76.5. (D. Agni, M. Triṣṭubh, R. Gotama Rāhugaṇa)

(1) A. ĀŚ (III.7.5) prescribes the ṛc as the yājyā of the paśupuroḍāśa to Agni in the Aikādaśinī.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc has the symbol of the oblation in the word 'havirbhiḥ'.

79.1. (D. Agni, M. Triṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (II.15.7) prescribes the ṛc as the anuvākyā for the offering to Agni Dhāmacchada in the Kārīriṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa.

(2) A.B.C. AB (XXXII.8) prescribes the ṛk as the anuvākyā of the offering to Agni in the expiation rite to be performed in case gold is lost after establishing the sacred fires.

79.2. (D. Agni, M. Triṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (II.13.7) prescribes the ṛc as the yājyā of the offering to Agni Dhāmacchada in the Kārīrīṣṭi.

B.C. Same as under 79.1 (1) above.

(2) A.B.C. AB (XXXII.8) prescribes it as the yājyā in the expiation rite to be performed if gold is lost after establishing the sacred fires.

79.9. (D. Agni, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (II.10.3) prescribes the ṛc as the anuvākyā of the first ājyabhāga in the Āyuṣkāmeṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc suits the context for it prays Agni for bestowing the full span of life.

(2) A. ŚŚ (III.16.24) prescribes the ṛc as the anuvākyā of the ājyabhāgas at the Pitṛyeṣṭi in the Sākamedha.

B.C. Same as under (1) above.

80.1. (D. Indra, M. Paṅkti, R. Gotama Rāhūgaṇa)

(1) A.B.C. AĀ (V.2.2.3) prescribes the ṛc in the Dakṣiṇapakṣa of the Niṣkevalya Śastra in the Mahāvrata.

81.1. (D. Indra, M. Paṅkti, R. Gotama Rāhūgaṇa)

(1) A.B.C. AĀ (V.2.2.6) cites the ṛk in the uttarapakṣa of the Niṣkevalya śastra in the Mahāvrata.

82.1. (D. Indra, M. Paṅkti, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (VI.2.4) prescribes the ṛc in the Ṣoḍaśī Śastra.

B.C. AB (XVI.3) cites the ṛk in the above context. The viniyoga is based on Śrutipramāṇa and the ṛc is appropriate, for the śastra is addressed to Indra.

82.6. (D. Indra, M. Jagatī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (VI.11.9) and ŚŚ (VIII.8.3) prescribe the ṛc as the yājyā of the Hāriyojana-graha in the Agniṣṭoma.

B.C. KB (XVIII.6) simply remarks 'triṣṭubham hāriyojanasya puronuvākyāmanūcya jagatīyā yajati' and does not prescribe specific ṛcs. The viniyoga is based on liṅgapramāṇa and the ṛc has the symbol of the Hāriyojana in the words 'yunajmi te brahmana keśina harī'.

83.2. (D. Indra, M. Jagatī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (V.1.13) and ŚŚ (VI.7.6) prescribe the ṛc to be recited while the water is being poured in the bowl (camasa) of the Hotṛ in the Āponaptrīya.

B.C. AB (VIII.2) and KB (XII.1) cite the ṛc in the above context and therefore provide Śrutipramāṇa for the viniyoga. The ṛc is x appropriate, for it refers to the context in the words 'āpona devīrupa yanti hotriyam'.

83.3. (D. Indra, M. Jagatī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (IV.6.23) and ŚŚ (V.9.12) prescribe the ṛc in the Pravargyabhiṣṭava, while the pieces of wood are being laid around the Mahāvīra cauldron.

B.C. AB (IV.2) and KB (VIII.4) cite the ṛk in the above context. The viniyoga is based on Śrutipramāṇa and the ṛc contains the symbol of the act in the words 'adhi dvayor adadhā ---------'.

(2) A. ĀŚ (IV.9.4) and ŚŚ (V.13.6) prescribe the ṛc among the ṛcs to be recited at the time of the moving forward of the Soma-card (Havirdhānapravartana) in the Agniṣṭoma.

B.C. AB (V.3) and KB (IX.3) cite the rc in the above context. Rest the same as under (1) above.

85.6. (D. The Maruts, M. Jagatī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (V.5.19) and ŚŚ (VIII.2.8) cite the ṛc as the yājyā of the potṛ for the Prasthita Homa at the third-pressing in the Agniṣṭoma.

B.C. AB (XXVIII.4) cites the ṛc in the above context. KB (XXX.1) simply says that the offering verses of the Hotrakas for the Prasthita libations are Jagatī verses and does not mention specific ṛcs for the purpose. The viniyoga rests on Śrutipramāṇa and the ṛc is perfect in the context, as it invokes the Maruts to be seated on the Barhis and be gladdened by the drink of Soma.

85.12. (D. The Maruts, M. Triṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (III.7.12) and ŚŚ (VI.10.8) prescribe the ṛc as the yājyā for the offering of the puroḍāśa in the Animal sacrifice for the Maruts at the Aikādaśinī on the day of the Soma-pressing in the Agniṣṭoma.

B.C. KB (XII.8) simply remarks that the Puronuvākyās and the yājyās for the eleven victims are distinct, but does not prescribe specific ṛcs. The viniyoga is based on liṅgapramāṇa. The ṛc invokes the Maruts to bestow their blessings on one who lauds them and offers oblations to them.

86.1. (D. The Maruts, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (V.5.18) and ŚŚ (VII.48) prescribe the ṛc as the yājyā of the Potṛ of the Prasthita Homa at the morning-pressing in the Agniṣṭoma.

B.C. AB (XXVIII.2) and KB (XXVIII.3) cite the ṛc in the same context. The viniyoga is based on Śrutipramāṇa and the ṛc is appropriate only because it refers to the Maruts.

(2) A. ĀŚ (II.11.14) prescribes the ṛc as the puronuvākyā for the oblation to Indra-Maruts which is to be offered if one desires to bring about conflict between the ruler and his subjects.

B.C. The viniyoga rests on liṅgapramāṇa. The ṛc refers to the Maruts as the best protector.

(3) A. AB (XXXII.8) cites the ṛc as the Puronuvākyā for the puroḍāśa on thirteen potsherds to be offered to Agni and the Maruts in case one's wife or cow produces twins after one has established the sacred fires.

B.C. Same as under (2) above.

89.8. (D. The Viśvedevas, M. Triṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (V.19.5) prescribes the ṛc to be recited by the priest who gives the Vaṣaṭ call at the third-pressing, if he is unable to see his reflection in the remains of the caru mixed with ghṛta.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc is benedictory.

89.10. (D. Aditi, M. Triṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (III.8.1) prescribes this ṛc as the yajya for the Puroḍāśa in the animal-sacrifice to Aditi.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc refers to Aditi as representing everything. .

<u>90.1.</u> (D. Varuṇa, Mitra and Aryamā, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (VII.2.10) and ŚŚ (XII.2.14) prescribes the ṛc as the opening one in the śastra of the <u>Maitrāvaruṇa</u> on the <u>Caturviṁśa day</u>.

B.C. AB (XXVII.3) and KB (XXVI.10) cite the ṛc in the above context. The <u>viniyoga</u> is based on <u>Śrutipramāṇa</u> and the ṛc is appropriate to the context.

<u>91.1.</u> (D. Soma, M. Triṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (II.19.22) prescribes the ṛc as one of the two <u>anuvākyās</u> for the oblation to <u>Soma Pitṛmant</u> in the <u>Mahāpitṛyajña</u>. ŚŚ (III.16.4) also prescribes the rc for the above purposes but in the context of the <u>Pitṛyeṣṭi</u> to be performed in the <u>Sākamedha-parvā</u>.

B.C. The <u>viniyoga</u> is based on <u>liṅgapramāṇa</u>. The ṛc refers to the <u>Pitṛs</u> together with <u>Soma</u>.

(2) A. ĀŚ (IV.3.2) and ŚŚ (V.5.2) prescribe the ṛc as the <u>anuvākyā</u> for the oblation to <u>Soma</u> at the <u>Prāyaṇīyeṣṭi</u> in the <u>Agniṣṭoma</u>.

B.C. AB (II.3) cites the rc in the above context. The <u>viniyoga</u> is based on <u>Śrutipramāṇa</u> and the ṛc is appropriate to the context.

(3) A. ĀŚ (III.7.7) and ŚŚ (VI.10.3) prescribe the ṛc as the <u>anuvākyā</u> for the parts of the animal to <u>Soma</u> at the <u>Aikādaśinī</u> sacrifice of eleven victims on the pressing-day in the <u>Agniṣṭoma</u>.

B.C. The <u>viniyoga</u> is based on <u>liṅgapramāṇa</u>.

<u>91.2.</u> (D. Soma, M. Triṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (V.14.7) and ŚŚ (VII.19.13) prescribe the ṛc as the <u>dhāyyā</u> in the <u>Marutvatīya śastra</u> in the <u>Agniṣṭoma</u>.

B.C. AB (XII) and KB (XV.2) cite this for the same purpose. The viniyoga is based on Śrutipramāṇa and the ṛc is appropriate to the context, as it connects Soma with Indra.

(2) A. ŚS (V.11.7) prescribes the ṛc as the anuvākyā for the oblation to Soma at the upasad in the Agniṣṭoma.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context, because it lauds Soma.

(3) A.B.C. AĀ (I.2.1.8) cites the rc as dhāyyā of the Marutvatīya śastra in the Mahāvrata.

91.4. (D. Soma, M. Triṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (II.9.9) and ŚS (III.12.5) prescribe the ṛc as the yājyā for the oblation to Soma in the Āgrayaṇeṣṭi.

B.C. Same as under 91.2 (2) above.

(2) A. ĀŚ (III.7.7) and ŚS (VI.10.3) prescribe the ṛc as the yājyā for the offering of the omentum to Soma at the Aikādaśinā in the Agniṣṭoma.

B.C. Same as under 91.1 (3) above.

(3) A. ĀŚ (IV.3.2) prescribes the ṛc as the yājyā of the oblation to Soma at the Prāyaṇīyeṣṭi in the Agniṣṭoma.

B.C. Same as under 91.1 (2) above.

91.5. (D. Soma, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (I.5.29) and ŚS (I.8.1) prescribe the ṛc as the anuvākyā for the ājyabhāga to Soma in the Paurṇamāseṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context, for it refers to Soma as Vṛtrahān.

(2) A. AB (I.4) cites the ṛc as the puronuvākyā of the second portion

of clarified butter at the Dīkṣaṇīyeṣṭi in the Agniṣṭoma.

B.C. AB (I.4) cites the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa. AB (loc. cit.) remarks that the butter portion should contain a reference to the slaying of Vṛtra. This ṛc contains the reference.

(3) A. ĀŚ (IV.8.8) prescribes the ṛc as the puronuvākyā for the oblation to Soma in the morning upasad in the Agniṣṭoma.

B.C. AB (IV.8) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

(4) A. ĀŚ (IV.8.8) further prescribes the ṛc as the yājyā for the offering to Soma in the evening upasad within the Agniṣṭoma.

B.C. AB (IV.8) also cites this viniyoga, which is therefore based on Śrutipramāṇa.

91.6. (D. Soma, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (IV.11.6) prescribes the ṛc as the anuvākyā for the oblation to Soma in the Soma sacrifice with Agni-Cayana.

B.C. Same as under 91.5 (1) above. The viniyoga rests on liṅgapramāṇa.

91.7. (D. Soma, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (II.10.3) prescribes the ṛc as the anuvākyā for the second ājyabhāga in the Āyuṣkāmeṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context, for it refers to Soma as 'dakṣam dadhāsi jīvase'.

(2) A. ŚS (III.16.24) prescribes the ṛc as the yājyā for the portion of clarified butter at the Pitryeṣṭi in the Śākamedha-Parvan.

B.C. Same as under (1) above.

91.8. (D. Soma, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (II.10.6) prescribes the ṛc as the anuvākyā of the second portion of clarified butter in the Svastyayaneṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa.

91.9. (D. Soma, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (II.9.9) prescribes the ṛc as the anuvākyā for the offering Soma in the Āgrayaṇeṣṭi.

B.C. Same as under 91.8 (1) above.

(2) A. ĀŚ (X.6.6) prescribes the ṛc as the anuvākyā of the second portion of clarified butter at the iṣṭi for Pūṣan in the Aśvamedha.

B.C. Same as under 91.8 (1) above.

(3) A. ŚS (II.2.13) prescribes the ṛc as the anuvākyā of the second portion of clarified butter in the iṣṭi for Aditi within the Agnyādheya.

B.C. Same as under 91.8 (1).

91.10. (D. Soma, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ŚS (III.12.5) prescribes the ṛc as the anuvākyā for the offering to Soma in the Āgrayaṇeṣṭi.

B.C. Same as under 91.8 (1) above.

91.11. (D. Soma, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (I.5.35) and ŚS (I.8.2) prescribe the ṛc as the anuvākyā of the portion of clarified butter to Soma in the Darśeṣṭi.

B.C. Same as under 91.8 (1) above.

91.12. (D. Soma, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (II.1.27) prescribes the ṛc as the anuvākya for the second portion of clarified butter at the third Pavamāneṣṭi in the Agnyādheya.

B.C. Same as under 91.8 (1) above.

(2) A. ĀŚ (IV.8.8) prescribes the ṛc as the yājyā for the offering to Soma in the morning Upasad and as anuvākyā for the offering to Soma in the evening upasad.

B.C. AB (IV.8) prescribes the ṛc in the above contexts. The viniyoga is based on Śrutipramāṇa.

(3) A. ĀŚ (III,15.8) prescribes the ṛc as the anuvākyā of the second ājya-portion to Gṛhamedhin Maruts in the Sākamedha-parvan.

B.C. Same as under 91.8 (1) above.

(4) A. ŚŚ (III.7.3) prescribes the ṛc as the anuvākyā of the second portion of clarified butter in the Mitravindeṣṭi.

B.C. Same as under 91.8 (1) above.

19.16. (D. Soma, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (I.10.5) and ŚŚ (I.15.4) prescribe the ṛc as the anuvākyā for the offering to Soma at the Patnī-Saṁyājas, in the Darśapūrṇamāseṣṭi.

B.C. Same as under 91.8 (1) above.

(2) A. ĀŚ (IV.5.3) prescribes the ṛc as the anuvākyā of the second ājya-portion at the Ātithyeṣṭi in the Agniṣṭoma.

B.C. AB (III.6) also cites the above viniyoga, which is therefore based on Śrutipramāṇa.

(3) A. ĀŚ (V.627) and ŚS (VII.5.17) prescribe the ṛc in the Camasāpyāyana, i.e. the swelling up of the goblet at the morning-pressing in the Agniṣṭoma.

B.C. AB (XXXV.7) prescribes the ṛc to be recited in the Rājasūya while the goblet is being filled up for the king. The viniyoga is based on Śrutipramāṇa and the ṛc is appropriate to the context, for it asks Soma to Swell (āpyāyasva).

91.18. (D. Soma, M. Triṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (I.10.5) and ŚS (I.15.4) prescribe the ṛc as the yājyā for the offering to Soma at the Patnī-Saṁyājas in the Darśapūrṇamāseṣṭi.

B.C. Same as under 91.8 (1) above.

(2) A. ĀŚ (V.6.27) and ŚS (VII.5.18) prescribe the ṛc in the swelling up of the bowl (Camasāpyāyana) in the mid-day and evening pressings in the Agniṣṭoma.

B.C. AB (XXXV.7) cites the ṛk in the Rājasūya to be recited while the bowl is being filled up for the king. The viniyoga is based on Śrutipramāṇa. The ṛc has a reference to Swelling.

91.19. (D. Soma, M. Triṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (III.7.7) and ŚS (VI.10.3) prescribe the ṛc as the yājyā for the offering of the parts of the animal to Soma at the Aikādaśinī in the Agniṣṭoma.

B.C. Same as under 91.8 (1) above.

(2) A. ĀŚ (IV.4.6) and ŚS (V.6.6) prescribe the ṛc to be recited while the Soma is being carried to the altar in the Agniṣṭoma.

B.C. AB (III.2) and KB (VII.10) apply the ṛc for the same

(3) A. ŚS (V.5.2) cites the ṛc as the yājyā for the offering to Soma at the Prāyaṇīyeṣṭi in the Agniṣṭoma.

B?C. Same as under 91.8 (1).

91.20. (D. Soma, M. Triṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀS (II.19.22) prescribes the ṛc as the second of the two anuvākyās for the offering to Soma Pitṛmant in the Mahāpitṛyajña. ŚS (III. 16.4) also prescribes the rk in the above context within the Pitṛyeṣṭi at the Sākamedhaparvan.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc contains the symbol of the Pitṛs in the word 'Pitṛśravaṇam'.

(2) A. ŚS (VI.10.3) prescribes the ṛc as the anuvākyā of the animal offering to Soma at the Aikādaśinī the Agniṣṭoma.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc has the symbol of cattle in the words 'dhenum' and 'aśvam'.

91.21. (D. Soma, M. Triṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀS (III.8.7) and ŚS (VI.10.3) prescribes the ṛc as the yājyā of the oblation of puroḍāśa in the animal-sacrifice to Soma at the Aikādaśinī in the Agniṣṭoma.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc suits the context, for it is in praise of Soma.

(2) A. ŚS (V.11.7) prescribes the ṛc as the yājyā of the offering to Soma at the forenoon upasad in the Agniṣṭoma.

B.C. Same as under (1) above.

92.22. (D. Soma, M. Triṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ŚS (VI.10.3) prescribes the ṛc as the anuvākyā of the offering of Puroḍāśa in the Animal-Sacrifice to Soma at the Aikādaśinī in the Agniṣṭoma. AS (III.7.7) prescribes 91.2 instead.

B.C. Same as under 91.21 (1) above.

93.1. (D. Agni-Soma, M. Anuṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀS (III.8.1) and ŚS (V.18.9) prescribe the ṛc as the anuvākyā of the offering of the omentum at the Agniṣomīyapaśuyāga in the Agniṣṭoma.

B.C. The ṛc is addressed to Agni-Soma. The viniyoga is based on liṅgapramāṇa.

(2) A. ŚS (I.8.6) prescribes this ṛc as the anuvākyā of the whispered (upāṁśu) offering to AgnisSoma at the Paurṇamāseṣṭi. ĀS (I.6.1) has 91.2 instead.

B.C. Same as under (1) above.

93.2. (D. Agni-Soma, M. Anuṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀS (I.6.1) prescribes the ṛc as the anuvākyā of the whispered offering for Agni-Soma in the Paurṇamāseṣṭi.

B.C. Same as under 93.1 (1) above.

(2) A. ĀS (III.8.1) and ŚS (V.19.6) prescribe the ṛc as the anuvākyā for the offering of Puroḍāśa at the Agniṣomīyapaśuyāga in the Agniṣṭoma.

B.C. Same as under 93.1 (1) above.

93.3. (D. Agni-Soma, M. Anuṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀS (III.8.1) and ŚS (V.19.14) prescribe the ṛc as the anuvākyā for the offering of the parts of the animal to Agni-Soma at the Agniṣomīyapaśuyāga in the Agniṣṭoma.

B.C. Same as under 93.1 (1) above.

93.5. (D. Agni-Soma, M. Tristubh, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (III.8. 1) and ŚŚ (V.18.11) prescribe the ṛc as the yājyā for the omentum at the Agnīṣomīyapaśuyāga in the Agniṣṭoma.

B.C. AB (VI.9) cite the above prescription for the ṛc. The viniyoga is based on Śrutipramāṇa.

(2) A. ĀŚ (I.6.1) and ŚŚ (I.8.10) prescribe the ṛc as the yājyā for the cake to Agni-Soma in the Paurṇamāseṣṭi.

B.C. Same as under 93. (1) above.

93.6. (D. Agni-Soma, M. Triṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (III.8.1) prescribes the ṛc as the yājyā for the puroḍāśa to Agni-Soma at the Agnīṣomīyapaśuyāga in the Agniṣṭoma. ŚŚ (V.19.8) has 93.12 instead.

B.C. AB (VI.9) prescribes the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

(2) A. ĀŚ (I.6.1) prescribes the ṛc as the yājyā for the whispered (upāṃśu) offering to Agni-Soma in the Paurṇamāseṣṭi. ŚŚ (I.8.7) has here a formula instead of the ṛc as the yājyā.

B.C. Same as under 93.1 (1) above.

93.7. (D. Agni-Soma, M. Triṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (III.8.1) and ŚŚ (V.19.16) prescribe the ṛc as the yājyā for the offering of the parts of the animal to Agni-Soma at the Agnīṣomīyapaśuyāga in the Agniṣṭoma.

B.C. AB (II.10.5) prescribes the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

93.7. (D. Agnisomau, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (I.6.1) and ŚŚ (I.8.10) prescribe the ṛc as the anuvākyā for the puroḍāśa to Agni-Soma in the Paurṇamāseṣṭi.

B.C. Same as under 93.1 (1) above.

93.12. (D. Agni-Soma, M. Triṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ŚŚ (V.19.8) prescribes the ṛc as the yājyā of the Puroḍāśa for Agni-Soma at the Agniṣomīyapaśuyāga in the Agniṣṭoma. ĀŚ (III.8.1) has 93.6 in this context.

B.C. Same as under 93.1 (1) above.

94.1 (D. Agni Jātavedas, M. Jagatī, R. Kutsa Āṅgirasa)

(1) A. ĀŚ (V.5.19) and ŚŚ (VIII.2.11) prescribe the ṛc as the yājyā for the Prasthita-libation of the Āgnīdhra at the third-pressing in the Agniṣṭoma.

B.C. AB (XXVIII.4) prescribes the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

96.1. (D. Agni, M. Triṣṭubh, R. Kutsa Āṅgirasa)

(1) A. ĀŚ (II.19.24) prescribes the ṛc as the yājyā for the offering to Agni Kavyavāhana at the Mahāpitṛyajña in the Darśapūrṇamāseṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc contains the symbol of Agni Kavyavāhana in the words 'sadyaḥ Kāvyāni baladhatta viśvā'.

98.2. (D. Agni Vaiśvānara, M. Triṣṭubh, R. Kutsa Āṅgirasa)

(1) A. ĀŚ (II.15.2) and ŚŚ (II.1.3) prescribe the ṛc as the yājyā for the offering to Vaiśvānara Agni at the Anvārambhaṇīyeṣṭi (according to ĀŚ) and at the Punarādheya (according to ŚŚ).

B.C. The viniyoga is based on liṅgapramāṇa.

(2) A.N.C. AB (XXXII.8) prescribes an offering of a cake on twelve potsherds to Agni-Vaiśvānara as an expiatory rite for an āhitāgni who eats new corn without performing the Āgrayaṇeṣṭi. This ṛc is prescribed as the anuvākyā of the offering.

104.9. (D. Indra, M. Triṣṭubh, R. Kutsa Āṅgirasa)

(1) A. ĀŚ (V.5.19) and ŚŚ (VII.17.8) prescribe the ṛc as the yājyā for the prasthita libation of the potṛ in the midday-pressing in the Agniṣṭoma.

B.C. AB (XXVIII.3) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

109.6. (D. Indrāgnī, M. Triṣṭubh, R. Kutsa Āṅgirasa)

(1) A. ŚŚ (I.8.11) prescribes the ṛc as the yājyā for the puroḍāśa to Indrāgnī in the Paurṇamāseṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa.

(2) A. ĀŚ (III.7.15) and ŚŚ (VI.10.9) prescribe the ṛc as the yājyā for the animal-offering to Indrāgnī at the Aikādaśinī in the Agniṣṭoma.

B.C. The viniyoga is based on liṅgapramāṇa.

109.7. (D. Indra-Agnī, M. Triṣṭubh, R. Kutsa Āṅgirasa)

(1) A. ĀŚ (III.7.15) prescribes the ṛc as the anuvākyā for the puroḍāśa to Indrāgnī at the Aikādaśinī in the Agniṣṭoma.

B.C. Same as under 109.6.(1) above.

113.15. (D. Uṣas, M. Triṣṭubh, R. Kutsa Āṅgirasa)

(1) A. ĀŚ (VI.14.18) prescribes the ṛc as the yājyā for the oblation to Uṣas in the offerings for Godesses (Devikā-Haviṃṣi).

B.C. The viniyoga is based on liṅgapramāṇa.

114.2. (D. Rudra, M. Jagatī, R. Kutsa Āṅgirasa)

(1) A. ĀŚ (III.8.1) prescribes the ṛc as the anuvākyā for the offering of omentum in the Animal-sacrifice to Rudra.

B.C. The viniyoga is based on liṅgapramāṇa.

114.3. (D. Rudra, M. Jagatī, R. Kutsa Āṅgirasa)

(1) A. ĀŚ (III.8.1) cites the ṛc as the yājyā for the offering of puroḍāśa in the animal sacrifice to Rudra.

B.C. Same as under 114.2 (1) above.

(2) A. ŚŚ (III.5.6) prescribes the ṛc as the yājyā for the offering to Rudra which is to be performed in case there is illness after the Agnyādheya.

B.C. Same as under 114.2.(1) above.

114.9. (D. Rudra, M. Jagatī, R. Kutsa Āṅgirasa)

(1) A. ĀŚ (IV.11.3) cites the ṛc as the anuvākyā for the offering to Rudra in the offerings to the Devāsuḥ (Devāsuraṃ Haviṃṣi)

B.C. Same as under 114.2 (1) above.

114.10. (D. Rudra, M. Triṣṭubh, R. Kutsa Āṅgirasa)

(1) A. ĀŚ (IV.11.3) prescribes the ṛc as the yājyā for the offering to Rudra in the offerings to the Devasuḥ.

B.C. Same as under 114.2 (1) above.

127.1. (D. Agni, M. Atyaṣṭi, R. Parucchepa Daivodāsi)

(1) A. ĀŚ (VIII.1.2) and ŚS (X.7.11) prescribe the ṛc to be added by the Āgnīdra to his prasthita yājyā verse at the morning-pressing on the sixth day of a Daśarātra.

B.C. Same as under 114.2 (1) above.

129.11 (D. Indra, M. Aṣṭi, R. Parucchepa Daivodāsi)

(1) A. ŚS (X.7.11) cites the ṛc to be added by the Potṛ to his Prasthitayājyā at the midday-pressing on the sixth day of the Daśarātra.

B.C. Same as under 114.2 (1) above.

130.1 (D. Indra, M. Atyaṣṭi, R. Parucchepa Daivodāsi)

(1) A.B.C. AĀ (V.1.1) cites the ṛc in the anurūpa-tṛca for the Brāhmaṇācchaṁsin in the mid-day pressing in the Mahāvrata.

130.2. (D. Indra, M. Atyaṣṭi, R. Parucchapa Daivodāsi)

(1) A. ĀŚ (VIII.1.4) and ŚS (X.7.11) cite the ṛc to be added by the Hotṛ to his Prasthitayājyā at the midday pressing on the sixth day of the Daśarātra.

B.C. Same as under 114.2 (1) above.

131.1. (D. Indra, M. Atyaṣṭi, R. Parucchepa Daivodāsi)

(1) A. ŚS (X.7.11) prescribe the ṛc to be added by the Maitrāvaruṇa to his Prasthitayājyā at the midday pressing on the sixth day of the Daśarātra.

B.C. Same as under 114.2 (1) above.

131. 1-6. (D. Indra, M. Atyaṣṭi, R. Parucchepa Daivodāsi)

(1) A. ĀŚ (VIII.1.4) prescribes these ṛcs to be added by the Hotrakas (Praśāstṛ etc.) to their Prasthitayājyās at the midday-pressing on the sixth day of the Daśarātra.

B.C. Same as under 114.2 (1) above.

131.2 (D. Indra, M. Atyasti, R. Parucchepa Daivodāsi)

(1) A. ŚS (X.7.7) prescribes the ṛc to be added by the Brāhmaṇācchaṃsin, to his prasthitayājyā at the morning-pressing on the sixth day of the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa.

132.1 (D. Indra, M. Atyasti, R. Parucchepa Daivodāsi)

(1) A. ŚS (X.7.11) prescribes the ṛc to be added by the Brāhmaṇācchaṃsin to his Prasthitayājyā at the midday pressing on the sixth day of the Daśarātra.

B.C. Same as under 114.2 (1) above.

132.4. (D. Indra, M. Atyasti, R. Parucchepa Daivodāsi)

(1) A. ŚS (X.7.11) prescribes the ṛc to be added by the Neṣṭṛ to his Prasthitayājyā at the midday-pressing on the sixth day of the Daśarātra.

B.C. Same as under 114.2 (1) above.

132.6. (D. Indra, M. Atyasti, R. Parucchepa Daivodāsi)

(1) A. ĀŚ (VIII.13.23) prescribes the ṛc to be muttered by all the priests after partaking of the Mānasagraha when the stars are visible on the Avivākya day i.e. the tenth day of the Daśarātra

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc prays to Indra to Smita away foes.

(2) A. ŚS (X.21.14) prescribes the ṛc to be muttered by all the priests while creeping under the Havirdhāna cart on the tenth day of the Daśarātra.

B.C. Same as under (1) above.

B.C. The viniyoga is based on lingapramāna and the rc is appropriate to the context as it expresses a benediction on the horse.

164.26-27. (D. The Viśvedevas, M. Tristubh, R. Dīrghatamas Aucathya)

(1) A. ĀS (IV.7.4) employs these two rcs to be recited by the Hotr while the cow is being called for milching at the Pravargyesti in the Agnistoma. ŚS (V.10.1 and 2) employs the rks in the above context, but makes specific mention of the first rc to be recited when the cow is called near and the second one when it has come near.

B.C. AB (IV.5) includes these two rcs in the beginning of the uttarāpatala of the Pravargyābhistava. KB (VIII.7) simply says 'abhirūpā dohanīyā abhistauti'. The prescription of these two rcs is based on Śrutipramāna.

The meaning of the rcs is quite in accordance with the occession.

164.28. (D. The Viśvedevas, M. Tristubh, R. Dīrghatamas Aucathya)

(1) A. ĀŚ (IV.7.4) and ŚŚ (V.10.6) prescribe the rc to be recited by the Hotr while the calf is being removed from the cow at the Pravargyesti in the Agnistoma.

B.C. AB (IV.5) includes the rc in the uttarapatala of the Pravargyābhistava. The viniyoga is based on Śrutipramāna.

The meaning of the rc is quite appropriate to the occassion as it describes the licking etc. of the calf by the cow and bellowing for it.

164.31. (D. The Viśvedevas, M. Tristubh, R. Dīrghatamas Aucathya)

(1) A. ĀŚ (IV.6.3) includes the rc in the Pūrvapatala of the Pravargyābhistava.

133.6-7. (D. Indra, M. Dhrti, R. Parucchepa Daivodāsi)

(1) A. ĀS (VIII.1.12) and SS (X.8.3) prescribe these two verses in the triplet addressed to Indra in the Prauga sastra on the sixth day of the Dasarātra.

B.C. AB (XXII.7) cites the rcs in the above context. The viniyoga is based on Srutipramāna.

(2) A. SS (X.7.11) cites the two rcs to be added by the Āgnidhra and the Acchāvāka to their Prasthitayājyās at the midday-pressing on the sixth day of the Dasarātra.

B.C. The viniyoga is based on lingapramāna.

133.7. (D. Indra, M. Asti, R. Parucchepa Daivodāsi)

(1) A. ĀS (VIII.1.2) prescribes the rc to be added by the Brāhmanācchamsin to his prasthitayājyā at the morning-pressing on the sixth day of the Dasarātra.

B.C. Same as under 131.2. above.

(2) A. SS (X.7.11) cites the rc to be added by the Acchāvāka to his Prasthitayājyā at the midday-pressing on the sixth day of the Dasarātra.

B.C. Same as under 131.2 above.

134.1 (D. Vāyu, M. Atyasti, R. Parucchepa Daivodāsi)

(1) A. SS (X.7.3) prescribes the rc as first of the two anuvākyās for the libation of Soma to Indra-Vāyu on the sixth day of the Dasarātra.

B.C. Same as under 133.6 (2) above.

135.1 (D. Vāyu, M. Atyasti, R. Parucchepa Daivodāsi)

(1) A. SS (X.7.4) prescribes these two verses as the yājyās of the

libation of Soma to Indra-Vāyu on the sixth day of the Daśarātra.

B.C. Same as under 133.6 (2) above.

135.5. (D. Indra-Vāyu, M. Atyasti, R. Parucchepa Daivodāsi)

(1) A. ŚŚ (X.7.3) prescribes the ṛc as the second of the two anuvākyās for the libation of Soma to Indra-Vāyu on the sixth day of the Daśarātra.

B.C. Same as under 133.6 (2) above.

137. 1-2. (D. Mitrāvaruṇau, M. Atiśkvarī, R. Parucchepa Daivodāsi)

(1) A. ŚŚ (X.7.5) prescribes these two ṛcs as the anuvākyā and yājyā respectively for the libation of Soma to Mitra-Varuna on the sixth day of the Daśarātra.

B.C. Same as under 133.6, (2) above.

137.3. (D. Mitrāvarunau, M. Atiśakvarī, R. Parucchepa Daivodāsi)

(1) A. ŚŚ (X.7.7) prescribes the ṛc to be added by the Maitrāvaruna to his prasthitayājyā at the morning-pressing on the sixth day of the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa.

139.1. (D. The Viśvedevas, M. Atyaṣṭi, R. Parucchepa Daivodāsi)

(1) A. ĀŚ (VIII.1.12) prescribe the ṛc as the first in the trca to the Viśvedevas in the Prauga-śastra on the sixth day of the Daśarātra.

B.C. AB (XXII.7) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

139. 3-4. (D. The Aśvins, M. Atyasti, R. Parucchepa Daivodāsi)

(1) A. ŚŚ (X.7.6) prescribes these two ṛcs as the anuvākyā and yājyā respectively for the libation of Soma to the Aśvins on the sixth day of the Daśarātra.

B.C. Same as under 133.6 (2) above.

139.6. (D. Indra, M. Atyasti, R. Parucchepa Daivodāsi)

(1) A. ĀŚ (VIII.1.2) and ŚŚ (X.7.7) prescribe the rc to be added by the Hotr to his Prasthitayājyā at the morning-pressing on the sixth day of the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa.

(2) A. ĀŚ (VIII.1.12) and ŚŚ (X.8.3) prescribe the rc in the trca addressed to Indra in the Praüga śastra on the sixth day of the Daśarātra.

B.C. AB (XXII.7) cites the rk in the above context. The viniyoga is based on Śrutipramāṇa.

139.7. (D. Agni and Aryaman, M. Atyasti, R. Parucchepa Daivodāsi)

(1) A. ĀŚ (VIII.1.2) prescribes the rc to be added by the Nestr to his Prasthitayājyā at the morning-pressing on the sixth day of the Daśarātra.

B.C. Same as under 133.6 (2) above.

(2) A. ĀŚ (VIII.1.12) cites the rc as the second of the three verses in the trca to the Viśvedevas in the Praüga-śastra on the sixth day of the Daśarātra.

B.C. AB (XXII.7) cites the rk in the above context. The viniyoga is based on Śrutipramāṇa.

139.8. (D. Maruts, M. Atyasti, R. Parucchepa Daivodāsi)

(1) A. ĀŚ (VIII.1.2) and ŚŚ (X.7) prescribe the rc to be added by the Hotr to his prasthita yājyā at the morning-pressing on the sixth day of the Daśarātra.

B.C. Same as under 133.6 (2) above.

139.9. (D. Indra-Agni, M. Atyasti, R. Parucchepa Daivodasi)

(1) A. ĀS (VIII.1.2) and SS (X.7.7) cite the rc to be added by the Acchāvāka to his Prasthitayājyā at the morning-pressing on the sixth day of the Dasarātra.

B.C. Same as under 135.6 (2) above.

139.11. (D. The Viśvedevas, M. Tristubh, R. Parucchepa Daivodasi)

(1) A. ĀS (VIII.1.12) cites the rc as the second verse in the Vaiśvadeva-trca in the Prauga-sastra on the sixth day of the Dasarātra.

B.C. Same as under 135.6 (2) above.

144.1+2. (D. Agni, M. Jagati, R. Dirghatamas Aucathya)

(1) A. ŚŚ (XIV.56.5) prescribes these two verses as the anuvākyā and the yājyā respectively of the libation of Soma to Savitr at the midday-pressing in the Agnistut Ekāha.

B.C. The viniyoga is based on lingapramāṇa.

152.1 (D. Mitrāvarunau, M. Tristubh, R. Dirghatamas Aucathya)

(1) A. ĀŚ (III.8.1) and ŚŚ (VIII.12.8) employ the rc as the yājyā of the offering of omentum to Mitra-Varuna at the udayaniyesti in the Agnistoma.

B.C. The viniyoga is based on lingapramāṇa.

152.7. (D. Mitra-Varuna, M. Tristubh, R. Dirghatamas Aucathya)

(1) A. ĀŚ (III.8.1) and ŚŚ (VIII.12.7) prescribe the rc as the anuvākyā for the offering of the omentum to Mitra-Varuna at the udayaniyesti in the Agnistoma.

B.C. The viniyoga is based on lingapramāṇa.

<u>154.1</u> (D. Viṣṇu, M. Triṣṭubh, R. Dīrghatamas Aucathya)

(1) A. ŚS (V.7.3) prescribes the ṛc as the anuvākyā for the offering to <u>Viṣṇu</u> at the <u>Ātithyeṣṭi</u> in the <u>Agniṣṭoma</u>.

B.C. The <u>viniyoga</u> is based on <u>liṅgapramāṇa</u>.

(2) A. ĀŚ (V.20.6) and ŚS (VIII.6.16) include the ṛc in the <u>Āgnimāruta-śastra</u> in the <u>Agniṣṭoma</u>.

B.C. AB (XIII.14) cites the ṛc in the above context. The <u>viniyoga</u> is based on <u>Śrutipramāṇa</u>.

<u>154.2.</u> (D. Viṣṇu, M. Triṣṭubh, R. Dīrghatamas Aucathya)

(1) A. ŚS (V.7.3) employs the ṛc as the yājyā for the offering to <u>Viṣṇu</u> at the <u>Ātithyeṣṭi</u> in the <u>Agniṣṭoma</u>.

B.C. The <u>viniyoga</u> rests on <u>liṅgapramāṇa</u>.

<u>154.3.</u> (D. Viṣṇu, M. Triṣṭubh, R. Dīrghatamas Aucathya)

(1) A. ĀŚ (IV.5.3) cites the ṛc as the <u>yājyā</u> for the main offering to <u>Viṣṇu</u> at the <u>Ātithyeṣṭi</u> in the <u>Agniṣṭoma</u>.

B.C. AB (III.6) cites the ṛk in the above context. The <u>viniyoga</u> is based on <u>Śrutipramāṇa</u>.

<u>155.2.</u> (D. Viṣṇu, M. Triṣṭubh, R. Dīrghatamas Aucathya)

(1) A. ĀŚ (VI.7.9) prescribes the ṛc as the yājyā for the offering to be made in case there is excess of <u>Soma</u> in the <u>third-pressing</u>.

B.C. The <u>viniyoga</u> is based on <u>liṅgapramāṇa</u>.

<u>156.1</u> (D. Viṣṇu, M. Jagatī, R. Dīrghatamas Aucathya)

(1) A. ĀŚ (VIII.12.7) and ŚS (X.13.19) prescribe the ṛc as the <u>yājyā</u> (instead of the normal VIII.4.3) for the offering of <u>Caru</u> to <u>Soma</u> on the tenth day of the <u>Daśarātra</u>.

B.C. The viniyoga is based on lingapramāṇa.

156.4. (D. Viṣṇu, M. Jagatī, R. Dīrghatamas Aucathya)

(1) A. ĀŚ (IV.10.4) and ŚS (V.14.17) employ the ṛc in the context of bringing forward of Soma to the altar.

B.C. AB (V.4) and KB (IX.4) mention the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

159.1. (D. Dyāvāpṛthivī, M. Jagatī, R. Dīrghatamas Aucathya)

(1) A. ĀŚ (III.8.1) employs the ṛc as the yājyā for the offering of puroḍāśa in the Animal sacrifice for Dyāvāpṛthivī.

B.C. The viniyoga is based on lingapramāṇa.

160.1. (D. Dyāvāpṛthivī, M. Jagatī, R. Dīrghatamas Aucathya)

(1) A. ĀŚ (VI.5.18) cites the ṛc in the Āśvina-Śastra in the Atirātra.

B.C. AB (XVII.4) cites the ṛc in the Āśvina-śastra. The viniyoga is based on Śrutipramāṇa and the ṛc is appropriate in the context, for according to AB (loc.cit.) the Heaven and Earth are supports, yonder and here.

162.18. (D. Aśva, M. Triṣṭubh, R. Dīrghatamas Aucathya)

(1) A. ŚŚ (XVI.3.24) inserts the ṛc in the Adhrigu-Praiṣa before the words 'Vaṅkrīṇām etc' on the second day of the Aśvamedha.

B.C. The viniyoga is based on lingapramāṇa. ŚB (XIII.5.1.18) ascribes this prescription of ŚŚ to 'eke'.

162.22. (D. Aśva, M. Triṣṭubh, R. Dīrghatamas Aucathya)

(1) A. ĀŚ (X.8.14) and ŚŚ (XVI.3.19) prescribe that this ṛc to be recited by the sacrificer in case the horse does not smell the spot where the Bahiṣpavamāna-stotra is performed on the second day of the Aśvamedha.

B.C. AB (IV.2) includes the rc in the above context. The viniyoga is based on Srutipramana.

By 'Gopā' in the rc is meant the 'Sun' who is the protector of the universe 'Apasyam gopamityāha asau vā āditye gopā, sa himah prajāh gopāyati, AB (loc. cit.). The Pravargya, according to SB (XIV.1.3-4), is a symbol of the 'Sun' as it is heated and aglow. Thus the rc is appropriate to the context.

164.34. (D. The Visvedevas, M. Tristubh, R. Dirghatamas Aucathya)

(1) A. AS (X.9.2) and SS (XVI.6.5) prescribe the rc to be addressed by the Hota-priests to the sacrificer in the Brahmodya (theological discussion) on the second day of the Asvamedha.

B.C. SB (XIII.V.2.21), on the other hand, has this rc addressed by the sacrificer to the Adhvaryu. The viniyoga is based on lingapramana . The rc is quite appropriate to the occassion as it inquires about the farthest end of the earth, the navel of the world, the seed of the Vigorous seed and the highest seat of speech ~~in the rk~~.

164.35. (D. The visvedevas, M. Tristubh, R. Dirghatamas Aucathya)

(1) A. AS (X.9.3) and SS (XVI.6.6) prescribe the rc to be addressed by the sacrificer to the Hotr in answer to RV 164-34.

B.C. SB (XIII.v.2.21) makes the Adhvaryu reply to the sacrificer by this rc. The viniyoga is based on lingapramana.

164.40. (D. The Visvedevas, M. Tristubh, R. Dirghatamas Aucathya)

(1) A. AS (IV.7.4) and SS (V.10.33) employ the rc as the concluding verse of the uttarapatala of the Pravargyabhistava.

B.C. AB (IV.5) and KB (VIII.7) cite the rc in the above context. The viniyoga is based on Srutipramana. As the rc expresses a [illegible]

benediction for the cow, whose milk is used in the Pravargya, it is quite fitting to the context.

(2) A. ĀŚ (III.11.4) and ŚS (III.20.1) prescribe the rc to be recited while offering barley etc. to the cow milked for the Agnihotra, if she lows inauspiciously when united with the calf or while being milked.

B.C. AB (XXV.2) cites the rc in the above context. Thus the prescription is based on Śrutipramāṇa. The rc expressing benediction for the cow is appropriate to the context.

164.45. (D. Vāc, M. Triṣṭubh, R. Dīrghatamas Aucathya)

(1) A. ĀŚ (III.8.1) employs the rc as the anuvākyā for the offering of Puroḍāśa in the animal-sacrifice to Vāc.

B.C. The viniyoga is based on Liṅgapramāṇa.

164.47. (D. Sūrya, M. Triṣṭubh, R. Dīrghatamas Aucathya)

(1) A. ĀŚ (II.13.7) employs the rc as the anuvākyā for the third offering in the Varṣakāmeṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa. The rc describes rain and is therefore appropriate to the context.

164.49. (D. Sarasvatī, M. Triṣṭubh, R. Dīrghatama Aucathya)

(1) A. ĀŚ (IV.7.4) and ŚS (V.10.5) include the rc in the uttarapatala of the Pravargyābhiṣṭava in the Agniṣṭoma. ŚS (V.10.5) stating gives the specific occassion for this rk states that this rc is to be recited when the calf catches the udder of the mother-cow.

B.C. AB (IV.5) includes the rc amongst the twenty-one rks in the uttarapaṭala of the Pravargyābhiṣṭava. The prescription is based on Śrutipramāṇa. The rc is appropriate to the occasion as it praises the teats of the cow.

(2) A. ĀŚ (IV.7.4) employs the ṛc as the yājyā for the offering of puroḍāśa in the Animal sacrifice to Sarasvatī.

B.C. TB (II.8.2.8) cites the ṛc for the same purpose. The prescription is based on Śrutipramāṇa. The application of the ṛc in this context, seems to ~~sem~~ be based on the word 'Sarasvatī' occuring in the ṛk which actually is used here for the cow and not for the goddess of speech. Hence the ṛc is only superficially appropriate to the occassion.

164.50. (D. The Sādhya Devas, M. Triṣṭubh, R. Dīrghatamas Aucathya)

(1) A. ĀŚ (II.16.7) and ŚŚ (V.15.5) employ the ṛc as the concluding Agnimanthanīya ṛc at the Agnīṣomīyapaśuyāga in the Agniṣṭoma.

B.C. AB (III.5) and KB (VIII.2) cite the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa. AB (III.5) explains the ṛk states, the Gods worshipped Yajña with yajña means that they worshipped Agni with Agni and they attained Heaven. The metres are the Sādhya Devas; they, in the beginning worshipped Agni with Agni; they went to the world of Heaven etc." Thus according to this interpretation Agni is being lauded in this ṛc and hence its applicability in the present context.

164.52. (D. Sarasvant, M. Triṣṭubh, R. Dīrghatamas Aucathya)

(1) A. ĀŚ (III.8.1) employs the verse as the yājyā for the omentum in the Animal sacrifice to Sarasvatī. ŚŚ (VIII.11.8) cites this verse as the yājyā for the offering of puroḍāśa in the same context.

B.C. The ṛc invokes Sarasvant and is therefore, appropriate to the context.

(2) A. ĀŚ (II.8.3) cites the ṛc as the yājyā for the offering to Sarasvant in the Anvārambhaṇīyeṣṭi.

B.C. Same as under (1) above.

186.2. (D. The Viśvedavas, M. Tristubh, R. Agastya Maitrāvaruṇi)

(1) A. ĀŚ (III.7.10) employs the ṛc as the anuvākyā for the offering of the parts of the animal in the Animal sacrifice to the Viśvedevas.

B.C. The viniyoga is based on liṅgapramāṇa.

189.1. (D. Agni, M. Tristubh, R. Agastya Maitrāvaruṇi)

(1) A. ĀŚ (IV.3.2) and ŚŚ (V.5.2) prescribe the ṛc as the anuvākyā for the offering to Agni at the Prāyaṇīyeṣṭi in the Agnistoma.

B.C. AB (II.3) employs the ṛc in the above context and thus is the Śrauta basis of the above prescription.

(2) A. ĀŚ (II.7.5) and ŚŚ (VI.10.1) prescribe the rc as the anuvākyā for the offering of omentum in the Animal-sacrifice to Agni.

B.C. The viniyoga is based on liṅgapramāṇa.

(3) A. ŚŚ (IV.2.9) includes the ṛc among those which are recited by the sacrificer in paying revence to the fires in the Anvādhāna.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc prays to Agni to lead the sacrificer to the right path and is therefore appropriate to the context.

189.2. (D. Agni, M. Tristubh, R. Agstya Maitrāvaruṇi)

(1) A. ŚŚ (V.5.2) prescribes the ṛc as the yājyā for the offering to Agni in the Prāyaṇīyeṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa.

(2) A. ĀŚ (III.7.5) and ŚŚ (VI.10.1) prescribe the ṛc the anuvākyā for the offering of puroḍāśa in the Animal sacrifice to Agni.

B.C. The viniyoga is based on liṅgapramāṇa.

189.3. (D. Agni, M. Tristubh, R. Agastya Maitrāvaruṇi)

(1) A. ŚS (VI.10.1) prescribes the ṛc as the anuvākyā for the offering of the parts of the animal in the Animal sacrifice to Agni.

B.C. The viniyoga is based on liṅgapramāṇa.

189.4. (D. Agni, M, Tristubh, R. Agastya Maitrāvaruṇi)

(1) A. ĀŚ (III.75) prescribes the ṛc as the anuvākyā for the offering of the parts of the animal in the Animal-sacrifice to Agni.

B.C. The viniyoga is based on liṅgapramāṇa.

190.2,4. (D. Bṛhaspatī, M. Tristubh, R. Agastya Maitrāvaruṇi)

(1) A. ĀŚ (III.7.9) prescribes these ṛcs as the yājyās for the offering of omentum and puroḍāśa respectively in the Animal-sacrifice to Bṛhaspatī.

B.C. The viniyoga is based on liṅgapramāṇa.

Maṇḍala II

2.1. (D. Agni, M. Jagatī, R. Gṛtsamada Śaunaka)

(1) A. ŚS (XIV.56.15) prescribes the verse as yājyā after the concluding the Vaiśvadeva-śastra in the Agnistut Ekāha.

B. The Agniṣṭut Ekāha is mentioned only by PB (XVII.6), which is the Śrauta basis of the Ekāha. The viniyoga is based on liṅgapramāṇa

C. The words 'agnim yajadhvam haviṣā tanā girā' in the verse make it very appropriate as yājyā for Agni.

2.7. (D. Agni, M. Jagatī, R. Gṛtsamada Śaunaka)

(1) A. ŚŚ (III.2.4) employs the ṛc as the yājyā for the offering to the Agni, Dātṛ in the Abhyuddṛṣṭeṣṭi.

B. KB (IV.3) mentions the Abhyuddṛṣṭeṣṭi, but prescribes an offering for Agni Pathikṛt and not for Agni Dātṛ. The prescription of SS thus seems to be based on some other Śākhā which could not be identified. The viniyoga is baed on liṅgapramāṇa.

C. The ṛc invokes Agni for bestowing wealth in these words 'dā no agne bṛhato dāḥ sahasriṇo ----'. Thus the ṛc is appropriate to be the yājyā to Agni Dātṛ.

3.9. (D. Tvaṣṭṛ, M. Triṣṭubh, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (III.8.1) prescribes the ṛc as the yājyā for the puroḍāśa in the Animal-sacrifice to Tvaṣṭṛ while ŚŚ (XIII.4.2) cites the verse as the anuvākyā for the omentum in the same context.

B. TB (II.8.7.4) prescribes the ṛc as the yājyā for the puroḍāśa in the above context. Thus the prescription of ĀŚ (III.8.1) is based on this Śrutipramāṇa, but for the prescription of ŚŚ (XIII.4.2) some lost śruti only can be held to be its Śrauta basis as the prescription is not traceable in the available Śruti.

C. The verses being an invocation to Tvaṣṭṛ, is appropriate both as yājyā and anuvākyā for an offering to Tvaṣṭṛ.

3.11. (D. Agni, M. Triṣṭubh, R. Gṛtsamada Śaunaka)

(1) A. ŚŚ (VIII.4.1) prescribes the ṛc as the yājyā for the libation of ghṛta which precedes the offering of Caru to Soma at the third-pressing in the Agniṣṭoma.

B. KB (XVI.5) cites the verse in the above context. Thus the prescription is based on Śrutipramāṇa.

C. Ghṛta is lauded in the verse and Agni is invited to partake of the libation of Ghṛta. The meaning of the verse accords well with the above prescription.

9.6. (D. Agni, M. Triṣṭubh, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (II.18.3) and ŚŚ (III.15.4) prescribe the ṛc as the yājyā for the offering to Agni, Anīkavant in the Sākamedha-parvan.

B.C. The ṛc contains the symbol of Agni Anīkavant and therefore, the viniyoga is based on liṅgapramāṇa. As the verse invokes Agni Anīkavant, it is appropriate to the context.

11.21. (D. Indra, M. Triṣṭubh, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (VII.4.10) prescribe the ṛc to be recited by the Acchāvāka at the end of the hymn III.38. at the midday-pressings in the Daśarātra.

B. AB (XXIX.7) cites the ṛc in the above context. The viniyoga is thus based on Śrutipramāṇa.

C. AB (op. cit.) remarks that with the last verse of the Sūkta III.38 the Ahīna rite is yoked and with this verse (II.11.21) it is released. This is the symbolical explanation of the employment of this verse. The verse being addressed to Indra and being the concluding verse of an Indra Sūkta is appropriate as the concluding verse in the Śastra of the Acchāvāka in the midday-pressing.

14.1. (D. Indra, M. Triṣṭubh, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.7.5) prescribe the ṛc as the yājyā for the śastra of the Hotṛ in the Atirātra.

B.C. AB (XVI.6) and KB (XVII.9) state that the offering verses (yājyās) in the Atirātra contain the words 'andhas', 'pīta' and 'mada' and are in the Tristubh metre. As this verse is in the Tristubh metre, and contains the words 'madyam', 'andhah' and 'pīti', its viniyoga as yājyā is based on liṅgapramāṇa.

15.1. (D. Indra, M. Tristubh, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (IX.5.16) prescribes the verse as the opening one (Sūkta-mukhīyā) in the Niskevalya śastra in the optional Ekāha named as 'Ekatrika'.

B.C. The viniyoga is based on liṅgapramāṇa. The verse has the symbol of the Ekāha in the words 'trikadrukesu apibat sutasya' and is appropriate in the context, for it refers to the slaying of Vṛtra by Indra.

(2) A. ŚŚ (IX.16.4) cites the ṛc as the yājyā for the śastra of the Maitrāvaruṇa at the last round in the Atirātra.

B.C. KB (XVII.9) states that the yājyā verses in the Atirātra are in the Tristubh and contain the words 'andhah', 'mada' and some form of root pā as their characteristic marks. This ṛc fulfills the above conditions and is thus based on liṅgapramāṇa.

15.5. (D. Indra, M. Tristubh, R. Gṛtsamad Śaunaka)

(1) A. ĀŚ (IX.8.4) cites the ṛc as the opening one of the Marutvatīya śastra in the Atimūrti Ekāha.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context, because it refers to the mighty deeds of Indra.

15.9. (D. Indra, M. Tristubh, R. Grtsamada Śaunaka)

(1) A. ĀŚ (IX.8.4) prescribes the rc as the opening one of the Niskevalya śastra in the Atimūrti Ekāha.

B.C. Same as under 15.5. above.

19.1. (D. Indra, M. Tristubh, R. Grtsamada Śaunaka)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.11.4) prescribe the rc as the yājyā for the Śastra of the Hotr at the second round in the Atirātra.

B.C. The same as under 15.1 (2), B., C. above.

22.1. (D. Indra, M. Asti, R. Grtsamada Śaunaka)

(1) A. ŚŚ (X.13.7) prescribes the rc as the first in the trca which is recited in the beginning of the Marutvatīya śastra on the tenth day of the Daśarātra.

B. KB (XXVII.2) cites the rc in the above context. The viniyoga is thus based on Śrutipramāna.

C. The rc refers to the drinking of Soma by Indra together with Visnu and of the mighty deeds he performed after the drink. Thus the rc has nothing in particular to be employed in the context, but has only a general applicability.

23.15. (D. Brhaspati, M. Tristubh, R. Grtsamada Śaunaka)

(1) A. ĀŚ (III.7.9) prescribes the rc as the anuvākyā for the parts of the animal in the Animal-sacrifice to Brhaspati.

B.C. The viniyoga is based on lingapramāna. Brhaspati is invoked and prayed for prosperity in the rc and thus the rc is appropriate to the context.

(2) A. ĀŚ (VI.5.19) and ŚŚ (IX.20.27) prescribe the ṛc as the concluding one in the Āśvina-śastra.

B. AB (XVII.5) cites the rc in the above context. The viniyoga is thus based on Śrutipramāṇa.

C. AB (ibid) remarks that Bṛhaspati is the holy power; by concluding the śastra with a verse addressed to Bṛhaspati, the sacrificer is established in the holy power.

Besides, the Āśvina śastra is a laud of the refulgent and brilliant light. In this verse Bṛhaspati is prayed for shining treasures. Thus the verse is appropriate as the concluding verse of the Āśvina śastra.

27.1. (D. The Ādityas, M. Triṣṭubh, R. Gṛtsamada or Kūrma Gārtsamada)

(1) A. ĀŚ (III.8.1) prescribes the ṛc as the anuvākyā for the puroḍāśa in the Animal sacrifice to the Ādityas.

B.C. As the viniyoga is not found in any Brāhmaṇa, some lost Śruti may be taken as the Śruta basis of the viniyoga. The ṛc being addressed to the Ādityas, is applied here on the basis of liṅgapramāṇa.

27.2. (D. The Ādityas, M. Triṣṭubh, R. Gṛtsamada or Kūrma Gārtsamada)

(1) A. ĀŚ (III.8.1) prescribes the ṛc as the yājyā of the omentum in the Animal sacrifice to the Ādityas.

B.C. Same as under 27.1 above.

27.3. (D. The Ādityas, M. Triṣṭubh, R.Gṛtsamada Śaunaka)

(1) A. ĀŚ (III.8.1) prescribes the rc as the anuvākyā for the parts of animal in the Animal sacrifice to the Ādityas.

B.C. The same as under 27.1 above.

27.4-5. (D. The Ādityas, M. Tristubh, R. Grtsamada or Kūrma Gārtsamada)

(1) A. ĀŚ (IV.2.5) prescribes these two ṛcs as the anuvākyā and yājyā respectively for the oblation to the Ādityas at the Dīkṣaṇīyeṣṭi in the Somayāga with Agniciti.

B.C. The same as under 27.1 above.

27.8. (D. The Ādityas, M. Triṣṭubh, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (III.8.1) prescribes the ṛc as the yājyā for the puroḍāśa in the Animal-sacrifice to the Ādityas.

B.C. The same as under 27.1 above.

27.11. (D. Ādityas, M. Triṣṭubh, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (III.8.1) prescribes the ṛc. as the yājyā for the parts of the animal in the animal-sacrifice to the Āditya.

B.C. The same as under 27.1 above, the ṛc is appropriate to the context.

32.4-5. (D. Rākā, M. Jagatī, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (I.10.7) and ŚŚ (I.15.4) prescribe these two ṛcs as the anuvākyā and yājyā respectively of the offering to Rākā at the Patnīsaṁyājas in the Darśapūrṇamāsa-iṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa.

(2) A. ĀŚ (V.20.6) and ŚŚ (VIII.6.10) prescribe these two ṛcs in the Āgnimāruta śastra in the Agniṣṭoma.

B. AB (XIII.13) and KB (XVI.7) cite the ṛcs in the above context. The viniyoga is thus based on Śrutipramāṇa.

C. Raka according to AB (XIII.3) is the sister of the Gods., and as the wives of Gods are invoked in the śastra the sister is also invoked. The verses being addressed to Rākā are appropriate.

32.6-7. (D. Sinīvālī, M. Anuṣṭubh, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (I.10.7) and ŚŚ (I.15.4) prescribe these two ṛcs as the anuvākya and yājyā respectively for of the offering to Sinīvālī at the Patnīsaṁyājas in the Darśapūrṇamāsa-iṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa.

33.1. (D. Rudra, M. Triṣṭubh, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (III.8.1) prescribes the ṛc as the anuvākyā for the parts of the animal in the animal sacrifice to Rudra.

B.C. TB (II.8.6.9) prescribes the ṛc in the above context and thus the viniyoga is based on Śrutipramāṇ. The verse, being an invocation to Rudra, has general applicability in the context.

(2) A. ŚŚ (VIII.6.3) prescribes the ṛc in the Āgnimāruta-śastra in the Agniṣṭoma.

B.C. AB (XIII.13) optionally and KB (XVI.7) without option prescribe the rc in the above context. The viniyoga thus rests on Śrutipramāṇa.

33.1-6. (D. Rudra, M. Triṣṭubh, R. Gṛtsamada Śaunaka)

(1) A. ŚŚ (VI.11.10) prescribes these six ṛcs in the Animal sacrifice to Rudra. The first three are the anuvākyās and the next three the yājyās for the omentum, the puroḍāśa and the parts of the animal respectively.

B.C. The viniyoga of the ṛcs in the above order is not traceable in the Brāhmaṇas. The viniyoga, therefore rests on liṅgapramāṇa, as the symbol of the deity is present in every ṛc.

33.10. (D. Rudra, M. Tristubh, R. Grtsamada Śaunaka)

(1) A. ŚS (V.9.13) prescribes the ṛc to be recited by the Hotṛ while the Adhvaryu places a gold rukma on the Mahāvīra vessel in the Pravargyeṣṭi.

B. KB (VII.4) cites the rc in the above context. The viniyoga is based on Śrutipramāṇa.

C. The verse is addressed to Rudra, who is usually invoked to protect the cattle and as the Pravaragya contains milk of cows and goats, Rudra is connected with the context.

35.3. (D. Apām napāt, M. Tristubh, R. Grtsamad Śaunaka)

(1) A. ĀŚ (V.1.12) and ŚS (VI.7.5) prescribe the ṛc to be recited while the Vasatīvarī water is mixed with the Ekadhanā water.

B. AB (VIII.2) and KB (XII.1) cite the ṛc in the above context. Thus the viniyoga is based on Śrutipramāṇa.

C. AB (VIII.2), in the context, relates an incident that the waters were in conflict and it was Bhṛgu who brought them into harmony with this verse. Gṛtsamada is also said to be a Bhārgava. The ṛc speaks of rivers in flood uniting with each other. Thus the meaning of the rc accords with the context.

35.11-14. (D. Apāmnapāt, M. Tristubh, R. Grtsamada Śaunaka)

(1) A. ŚS (XIII.29.18) prescribes these two ṛcs as the anuvākyā and yājyā respectively for the offering of Caru to Apāmnapāt in the optional Soma-sacrifice named as sārasvatānām Ayana.

B.C. The viniyoga is based on liṅgapramāṇa.

41.3. (D. Indra-Vāyu, M. Gāyatrī, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (VII.6.2) and ŚŚ (X.35.) cite this verse as the last one in the trca for Indra-Vāyu in the Praüga śastra on the second day of the Daśarātra.

B.C. AB (XX.3) cites the full Sūkta as Praüga śastra in the context. This is the Śrutipramāṇa for this viniyoga.

41.4. (D. Mitra-Varuṇa, M. Gāyatrī, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (V.5.12) and ŚŚ (VII.2.5) prescribe the ṛc as the anuvākya for the Soma-libation to Mitra-Varuṇa, in the Agniṣṭoma.

B. KB (XXVIII.2) simply states that a rc by Gṛtsamada should be recited as anuvākyā for the cup for Maitra-Varuṇa. The viniyoga is based on liṅgapramāṇa.

C. The rc is appropriate to the context, as it invites Mitra-Varuṇa to the Soma draught.

41.13. (D. The Viśvedevas, M. Gāyatrī, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (II.9.14) prescribes the ṛc as the anuvākyā for the offering to the Viśvedevas in the Āgryaṇeṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa.

Maṇḍala III

1.23. (D. Agni, M. Triṣṭubh, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (III.5.9) and ŚŚ (V.19.9) prescribes the ṛc as the anuvākyā for the offering to Agni-Sviṣṭakṛt at the Agnīṣomīyapaśuyāga in the

Agnistoma.

B. KB (X.5) simply states that a verse of Viśvāmitra is used as the anuvākyā for the offering to Sviṣṭakṛt. Thus the viniyoga is based on liṅgapramāṇa.

C. Agni is invoked to bring prosperity to the sacrificer. Hence the verse is appropriate to the context.

4.9. (D. Tvaṣṭṛ, M. Triṣṭubh, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (I.10.5) and ŚŚ (I.15.4) prescribe the ṛc as the yājyā for the offering to Tvaṣṭṛ at the Patnī-saṁyājas in the Darśapūrṇamāsa-iṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa.

(2) A. ĀŚ (III.8.1) and (XIII.4.2) prescribe the ṛc as the anuvākyā for the offering of Puroḍāśa in the Animal-sacrifice to Tvaṣṭṛ.

B.C. The viniyoga is based on liṅgapramāṇa.

6.1. (D. Agni, M. Triṣṭubh, R. Viśvāmitra Gāthina.)

(1) A. ĀŚ (III.7.5) and ŚŚ (VI.10.1) prescribe the ṛc as the yājyā for the parts of the animal to Agni at the Agniṣomīyapaśuyāga in the Agniṣṭoma.

B. KB (XII.7) mentions the ṛc in the above context. The viniyoga is thus based on Śrutipramāṇa.

C. KB (loc. cit.) holds the ṛc appropriate as yājyā for the oblation as it contains the word 'haviḥ'. The ṛc urges the singers to bring forward the ladle bearing oblation to Agni. The meaning accords well with the context.

6.9. (D. Agni, M. Tristubh, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (V.9.7) and ŚŚ (VIII.5.1) prescribe the ṛc as the yājyā for the Pātnīvata-Graha in the Agniṣṭoma.

B. The ṛc contains the words 'Patnīvataḥ--devān'. The viniyoga is based on liṅgapramāṇa.

C. The ṛc invokes Agni to bring the Devas together with their wives to the sacrifice. The meaning is in perfect accord with the viniyoga.

11.1-2. (D. Agni, M. Gāyatrī, R. Viśvāmitra Gāthina.)

(1) A. ĀŚ (II.1.21) prescribes the ṛc as the anuvākyā and yājyā respectively for the offering to Sviṣṭakṛt Agni at the first Pavamāneṣṭi in the Agnyādheya.

B.C. The viniyoga is based on liṅgapramāṇa.

11.6. (D. Agni, M. Gāyatrī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (II.1.26) prescribes the ṛc as the anuvākyā for the Sviṣṭakṛt-offering at the second pavamāneṣṭi, in the Agnyādheya.

B.C. The viniyoga is based on liṅgapramāṇa.

12.1. (D. Indra-Agni, M. Gāyatrī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (V.10.28) prescribe the ṛc as the yājyā for the śastra of the Acchāvāka at the morning-pressing in the Agniṣṭoma.

B. AB (X.5) cites this verse in the above context and thus provides Śrutipramāṇa for the viniyoga.

C. The verse invokes Indrāgnī to come and drink the pressed Soma and therefore suits the context.

13.1. (D. Agni, M. Anuṣṭubh, R. Ṛṣabha Vaiśvāmitra)

(1) A. ĀŚ (III.13.14) prescribes the ṛc as the yājyā for the offering to Agni Pradātṛ in the Abhyudayeṣṭi.

B.C. The ṛc has the liṅga of Agni Pradātṛ in the words 'Agnim tam vo duvasyata, dātā yo vanitā magham'. The viniyoga is based on liṅgapramāṇa.

17.4. (D. Agni, M. Triṣṭubh, R. Kata Vaiśvāmitra)

(1) A. ŚS (V.19.11) prescribes the ṛc as the yājyā for the Sviṣṭakṛt-offering at the Agniṣomīyapaśuyāga in the Agniṣṭoma.

B. KB (X.5) simply states 'vaiśvāmitrṇa yajati'. The viniyoga is thus based on liṅgapramāṇa.

C. Agni is lauded and offered reverence in the verse which thus has a general applicability in the context.

(2) A. ĀŚ (9.9.9) prescribes the ṛc as the yājyā for the Sviṣṭakṛt at the offering of Caru to Bṛhaspati in the vājapeya.

B.C. Same as under (1) above.

20.4. (D. Agni, M. Triṣṭubh, R. Gāthin Kauśika)

(1) A. ĀŚ (V.14.17) and ŚS (VII.19.12) prescribe the ṛc as an inserted verse (dhāyyā) in the Marutvatīya śastra in the Agniṣṭoma.

B. AB (XII.7) and KB (XV.2) cite the ṛc in the above context, thus providing śrutipramāṇa for the viniyoga.

C. AB (loc. cit.) says that the inserted verses are the sewings of the sacrifice. The śastra has verses in six metres and they are sewed together by the inserted verses. Again, the inserted verses are the recitations for the upasads. The first upasad is connected with Agni and

therefore this first inserted ṛc is appropriate as it is addressed to Agni. According to KB (loc. cit.), the Marutvatīya śastra is connected with the slaying of Vṛtra. This rc refers to Agni as Vṛtrahā and therefore it is appropriate.

22.4. (D. Agni, Purīṣya, M. Anuṣṭubh, R. Gāthin Kauśika)

(1) A. ĀŚ (IV.8.20) and ŚŚ (IX.24.9) prescribe the ṛc to be recited while the bricks are being brought forward in the Agni-cayana Somayāga.

B. KB (XIX.4) does not mention this rc directly in the context but states that four 'bahvagni' verses in Gāyatrī are recited. This rc being a Gāyatrī and invoking Agni in plural fulfills the condition. The viniyoga is thus based on liṅgapramāṇa.

C. The verse invokes Agnis connected with clay (Purīṣyāsaḥ) to partake of the sacrifice. The meaning is appropriate to the context.

24.5. (D. Agni, M. Gāyatrī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (III.13.14) and ŚŚ (III.2.4) prescribe the ṛc as the anuvākyā for the offering to Agni Dātṛ in the Abhyudayeṣṭi.

B.C. TS (II.2.12.) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

The verse prays Agni to bestow wealth on the sacrificer and is therefore appropriate to the context.

25.1. (D. Agni, M. Virāj, R. Viśvāmitra Gāthina)

(1) A. ŚŚ (XIV.52.4) prescribes the ṛc as the yājyā for the yājyā śastra in the Agnistut Ekāha.

B. The viniyoga is based on liṅgapramāṇa.

25.4. (D. Agni-Indra, M. Viraj, Visvamitra Gathina)

(1) A. AS (X V.9.26) and SS (VII.9.8) prescribe the rc as the yajya for the Ajyasastra in the Agnistoma.

B. AB (X.5) and KB (XIV.2) cite the rc in the above context. The viniyoga rests on Srutipramana.

C. AB (loc. cit.) states that the Gods in the form of Indra and Agni. They did not conquer but being Agni and Indra they did conquer. Thus the rc is for conquest. The Viraj has 33 syllables and thus all the Gods numbering 33) are made to share in the very beginning of the sastra. Then the Brahmana poses a question-- 'As is the Sastra so the offering verses the Hotr recites the Ajya to Agni, then how does he use a verse to Agni and Indra as offering verse' and then offers explanation --- 'Be it to Agni and Indra or to Indra and Agni, the Sastra is connected with both Indra and Agni through the cup and the silent praise (III.12.1)'.

26.7. (D. Agni, M. Tristubh, R. Visvamitra Gathina)

(1) A. AS (IV.8.25) prescribes the rc to be recited in lauding Agni in the Agni-cayana Somayaga.

B.C. Agni is made to laud himself in the rc says Agni 'Agni am, who knows all the creatures; ghrta is my eye, nectar my food, the three fold light, the measurer of the regions, the charm inexhaustible am I named as Havis'. The viniyoga is based on lingapramana.

27.1-4. (D. Agni, M. Gayatri, R. Visvamitra Gathina)

(1) A. AS (I.2.7) and SS (I.4.7) include these two rcs in the Samidheni verses in the Darsapurnamasesti.

B.C. ŚB (I.4.1.7) cites the ṛcs in the above context. The viniyoga is based on Srutipramana.

28.1. (D. Agni, M. Gāyatrī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (V.4.6) and ŚŚ (VII.1.6) prescribe the ṛc as the anuvākyā for the offering to Agni Sviṣṭakṛt at the offering of cakes in the morning-pressing in the Agniṣṭoma.

B.C AB (VIII.6) and KB (XIII.3) mention only the yājyā and not the anuvākyā. In the ṛc Agni is invited to relish the oblation of Puroḍāśa offered at the morning-pressing --- 'agne juṣasva no haviḥ puroḍāśam jātavedaḥ prātaḥsave dhiyāvaso '. The viniyoga is based on liṅgapramāṇa and the rc is perfect in the context.

28.4. (D. Agni, M. Triṣṭubh, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (V.4.6) and ŚŚ (VII.16.2) prescribe the ṛc as the anuvākyā for Agni Sviṣṭakṛt at the offering of cake in the mid-day pressing in the Agniṣṭoma.

B. The viniyoga is based on liṅgapramāṇa as the rc inviting Agni contains the words 'Mādhyandine Savane'.

C. The rc invites Agni to partake of the offering at the midday-pressing. Thus it is in perfect accord with the context.

28.5. (D. Agni, M. Jagatī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (V.4.6) and ŚŚ (VIII.2.2) prescribe the ṛc as the anuvākyā for Agnisviṣṭakṛt at the offering of cake in the third pressing in the Agniṣṭoma.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc has the words 'Agne tṛtīye savane'. The meaning of the rc accords with the context.

28.6. (D. Agni, M. Gāyatrī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (VI.5.25) prescribes the ṛc as the yājyā for Agni Sviṣṭakṛt at the offering of Puroḍāśa ~~fax~~ to the Aśvins.

B.C. The viniyoga is based on liṅgapramāṇa.

29.4-8.(D. Agni, M. Anuṣṭubh (4), Triṣṭubh (8), R. Viśvāmitra Gāthina)

(1) A. ĀŚ (II.17.3) and ŚS (III.14.11) prescribe the verses amongst those which are to be recited while fire is being brought forward (Agnipraṇayana) in the Varuṇapraghāsa-Parvan.

B. AB (V.2) and KB (IX.2) cite the verses in bringing forward Agni in the Agniṣṭoma. The rite of Agnipraṇayana is the same in the two sacrifices. The viniyoga is thus based on Śrutipramāṇa.

C. Rc 4 refers to Agni as being placed in the navel of earth (the Vedi, where Agni is now being carried, is the navel of Earth) and ṛc 8 asks Agni to be seated in his own place. Thus the meaning of the ṛcs accord well with the rite.

30.8. (D. Indra, M. Triṣṭubh, R. Viśvāmitra, Gāthina)

(1) A. ĀŚ (III.8.1) and ŚŚ (III.3.4) prescribe the ṛc as the yājyā for the offering to Indra Vṛtraghna in the Abhyuddṛṣṭeṣṭi.

B. ŚB (IX.5.2.4) cites the ṛc in the above context, and is the Śrutipramāṇa for the viniyoga.

C. The ṛc extols the might of Indra which he showed in slaying Vṛtra. Thus the meaning of the ṛc is in accord with the viniyoga.

30.12. (D. Indra, M. Triṣṭubh, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (II.20.) and ŚŚ (III.18.16) prescribe the ṛc as an optional anuvākyā for the offering to Indra Śuna in the Śunāsīrīyaparvan.

B.C. The ṛc contains the words 'Śunam huve maghavānamindram', thus the viniyoga is based on liṅgapramāṇa.

32.15. (D. Indra, M. Triṣṭubh, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (V.5.19) and ŚŚ (VII.17.11) prescribe the ṛc as the yājyā for the Prasthita libation of the Āgnīdhra at the midday-pressing in the Agniṣṭoma.

B. AB (XXVIII.3) cites the ṛc accordingly and is the Śrutipramāṇa for the viniyoga.

C. The meaning of the rc accords with the context, as to it refers to the Kalaśa, filled with Soma for Indra.

35.1. (D. Indra, M. Triṣṭubh, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.15.4) prescribe the ṛc as the yājyā for the śastra of the Hotṛ at the third round in the Atirātra.

B.C. AB (XVI.6) states that the offering verses in the Atirātra contain the words 'andhah', 'piba' and 'mada'. As this verse has all these symbols of the yājyā, its viniyoga is based on liṅgapramāṇa.

35.4. (D. Indra, M. Triṣṭubh, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (VII.4.7) and ŚŚ (XII.4.2) prescribe the ṛc as the Ārambhaṇīya in the Śastra of the Brāhmaṇācchaṁsin at the midday-pressing on the Caturviṁśa day and in the Daśarātra respectively.

B. AB (XXIII.6) and KB (XXIX.4) cite the ṛc in the above contexts. The viniyoga is based on Śrutipramāṇa.

C. I yoke thy steeds by (this) prayer (O, Indra)——— come thou to the Soma' says the ṛc and is thus appropriate to be the beginning of the Śastra for Indra.

35.6. (D. Indra, M. Tristubh, R. Visvamitra Gathina)

(1) A. AS (V.5.19) and SS (VII.17.9) prescribe the rc as the yajya for the Prasthita libation of the Nestr in the Agnistoma.

B. AB (XXVIII.4) cites the rc for the above purpose. The viniyoga is based on Srutipramana.

C. The rc invites Indra to the Soma libation and is thus appropriate to the context.

36.2. (D. Indra, M. Tristubh, R. Visvamitra Gathina)

(1) A. AS (V.5.19) and SS (VII.17.10) prescribe the rc as the yajya for the Prasthita libation of the Acchavaka in the midday-pressing in the Agnistoma.

B.C. AB (XXVIII.3) mentions the rc in the above context. The viniyoga is based on Srutipramana.

36.3. (D. Indra, M. Tristubh, R. Visvamitra Gathina)

(1) A. AS (V.16.2) and SS (VII.24.6) prescribe the rc as the yajya for the Sastra of the Acchavaka at the midday-pressing in the Agnistoma.

B. The rc contains the word 'piba' which accordingto AB (XVI.4) is a symbol of the offering verse. Thus the viniyoga is based on lingapramana.

C. The rc invites Indra to the Soma-drink and thus is appropriate to the context.

37.1. (D. Indra, M. Gayatri, R. Visvamitra Gathina)

(1) A. SS (III.5.4) prescribes the rc as the anuvakya for the offering to Indra Vrtraha at the Abhyudistesti.

B.C. The rc contains the word 'Vartrahatyaya'. The viniyoga is based on lingapramana.

40.1. (D. Indra, M. Gayatrī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (V.5.18) and ŚŚ (VII.4.7) prescribe the rc as the yājyā for the Prasthita libation of the Brāhmaṇācchaṁsin at the morning-pressing, in the Agnistoma.

B. AB (XXVIII.2) and KB (XXVIII.3) cite the rc in the above context. The viniyoga is based on Śrutipramāṇa.

C. The rc invites Indra to the Soma-drink. It is appropriate to the context.

40.2. (D. Indra, M. Gāyatrī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (V.10.28) and ŚŚ (VII.12.4) prescribe the rc as the yājyā for the śastra of the Brāhmaṇācchaṁsin at the morning-pressing in the Agniṣṭoma.

B.C. AB (XVI.6) has mentioned certain words as symbols of the offering verses for śastras; one of them is 'piba'. This rc contains this word. Thus the viniyoga is based on liṅgapramāṇa.

47.2. (D. Indra, M. Triṣṭubh, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (V.14.2) and ŚŚ (VII.19.4) prescribe the rc as the yājyā for the Marutvatīya cup in the Agniṣṭoma.

B.C. Same as under 40.2 above.

47.4. (D. Indra, M. Triṣṭubh, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (V.14.26) and ŚŚ (VII.19.25) prescribe the rc as the yājyā for the Marutvatīya śastra in the Agniṣṭoma.

B. AB (XII.9) and KB (XV.5) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. As AB (loc. cit.) remarks that the rc invites Indra together with the Maruts, who helped him in killing Vṛtra and Śambara, to the Soma-libations and thus is appropriate to the context.

48.1. (D. Indra, M. Tristubh, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (IX.5.16) prescribes the rc as the Sūktamukhīyā for the Marutvatīya śastra in the Sadyaskra Ekāha.

B.C. As the rc contains the words 'andhasaḥ' and 'piba', which are the symbols of the Sūktamukhīyā. The viniyoga is based on liṅgapramāṇa.

51.7. (D. Indra, M. Tristubh, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (V.14.2) and ŚŚ (VII.19.2) prescribe the rc as the anuvākyā for the Marutvatīya-graha in the Agniṣṭoma.

B.C. According to AB (XII.2) Tristubh belongs to Indra and the midday pressing. This rc is in Triṣṭubh. The rc invites Indra Marutavant to the Soma drink (Indra marutvā iha pāhi Somam). The viniyoga is based on liṅgapramāṇa and the rc is appropriate.

52.1. (D. Indra, M. Gāyatrī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (V.4.2) and ŚŚ (VII.1.2) prescribe the rc as the a anuvākyā for the Purodāśa offered at the morning-pressing in the Agniṣṭoma.

B.C. The meaning of the rc 'dhānāvantam karambhinam apūpavantam ukthinam Indra prātar juṣasva naḥ fully accords with the viniyoga which is thus based on liṅgapramāṇa and the rc is appropriate.

52.5. (D. Indra, M. Triṣṭubh, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (V.4.5) and ŚŚ (VII.17.1) prescribe the rc as the anuvākyā for the purodāśa at the midday-pressing in the Agniṣṭoma.

B. The words 'mādhyandinasya savanasya dhānāḥ purodāśam indra kṛṣveha cāru' are the liṅga on which this viniyoga is based.

C. The ṛc refers to the rite and fully accords with the context. The metre Triṣṭubh is also appropriate.

52.6. (D. Indra, M. Jagatī, R. Viśvāmitra Gāthina.)

(1) A. ĀŚ (V.4.3) and ŚŚ (VIII.2.1) prescribe the ṛc as the anuvākyā for the puroḍāś at the third pressing in the Agniṣṭoma.

B.C. Tṛtīye dhānāḥ savane puruṣṭuta, puroḍāśam āhutam māmahasva naḥ' are words referring to the rite. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate.

53.2. (D. Indra, M. Triṣṭubh, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (VI.11.11) and ŚŚ (VIII.8.1) prescribe the ṛc as the anuvākyā for the Hāriyojana-graha in the Agniṣṭoma.

B.C. KB (XVIII.6) recommends a verse in Triṣṭubh for the purpose without specificing the verse. The ṛc is addressed to Indra and is a Triṣṭubh, hence it is appropriate and the viniyoga is based on liṅgapramāṇa.

54.1. (D. the Viśvedevas, M. Triṣṭubh, R. Prajāpati Vaiśvāmitra)

(1) A. ĀŚ (II.17.7) prescribes this ṛc to be recited by the Hotṛ in response to the prompting of the Adhvaryu viz. 'recite for Agni as he is being brought forward' if the sacrificer happens to be a rājanya, in the Agniṣṭoma.

B. AB (V.2) cites the ṛc for the same purpose and thus the viniyoga is based on Śrutipramāṇa.

C. As AB observes, the ṛc being in Triṣṭubh is suitable to be recited for a rājanya, as he is connected with this metre.

55.19. (D. Tvaṣṭṛ, M. Triṣṭubh, R. Prajāpati Vaiśvāmitra Gāthina)

(1) A. ĀŚ (III.8.1) and ŚŚ (XIII.4.2) prescribes the ṛc as the anuvākyā for the Havis in the Animal-sacrifice for Tvaṣṭṛ.

B.C. The viniyoga is based on linga-pramāṇa.

59.1. (D. Mitra, M. Triṣṭubh, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (III.11.22) prescribes this ṛc for laying a kindly stick in case rain-drops fall into the milks which is to be used in the Agnihotra.

B.C. The viniyoga is based on liṅgapramāṇa.

59.2. (D. Mitra, M. Triṣṭubh, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (III.12.8 and 4.11.6) prescribes this ṛc as the yājyā for the caru and the offering of cake for Mitra in case one is late for the morning Agnihotra and in the offerings for Devasus.

B.C. The viniyoga is based on liṅgapramāṇa.

60.5. (D. Indra, Ṛbhumant, M. Jagatī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (V.5.19) and ŚŚ (VIII.2.5) prescribe the ṛc as the yājyā for the Prasthita libation of the Hotṛ at the third pressing in the Agniṣṭoma.

B. AB (XXVIII.4) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) states that by employing this ṛc as yājyā the Hotṛ gives a share to Indra with the Ṛbhus at the third pressing.

62.18. (D. Mitra-Varuṇa, M. Gāyatrī, R. Viśvāmitra or Jamadagni)

(1) A. ĀŚ (V.5.12) and ŚŚ (VII.2.7) prescribe the ṛc as the yājyā for the Maitrāvaruṇa-graha in the Agniṣṭoma.

B. AB (XVI.6) states that a word connected with the root 'pā' 'to drink' is the symbol of the offering verse. This ṛc has 'pātam' in the third pāda and hence the viniyoga is based on liṅgapramāṇa.

C. The ṛc invites Mitra and Varuṇa to sit on the Vedi and to drink Soma. Thus the meaning accords with the viniyoga.

Maṇḍala IV

1.3. (D. Agni, M. Dhṛti, R. Vāmadeva Gautama)

(1) A. ĀŚ (IV.7.4) and ŚŚ (V.7.24) include the ṛc in the uttara-paṭala of the Pravargyābhiṣṭava.

B. AB (IV.5) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

C. The ṛc invokes a benediction and is thus appropriate to the context.

1. 4-5. (D. Agni, M. Triṣṭubh, R. Vāmadeva Gautama)

(1) A. ĀŚ (VI.13.8) and ŚŚ (VIII.11.6) prescribe these two ṛcs as the anuvākyā and yājyā respectively for the offering to Agni and Varuṇa, which replaces the Sviṣṭakṛt-offering, in the Avabhṛtheṣṭi.

B. AB (XXXII.8) cites these ṛcs in the above context. The viniyoga is based on Śrutipramāṇa.

C. These ṛcs refer to Agni with Varuṇa and are therefore appropriate to the context.

2.17. (D. Agni and Indra, M. Triṣṭubh, R. Vāmadeva Gautama)

(1) A. ĀŚ (II.9.14) and ŚŚ (III.12.8) employ the ṛc as the yājyā for the offering to Agni and Indra in the Āgrayaṇeṣṭi.

B. The ṛc refers to Agni and Indra both and hence the viniyoga is based on liṅgapramāṇa.

C. The ṛc refers to the Devas as enkindling Agni and extolling Indra. Thus the ṛc indirectly pays reverence to these devinities. Therefore it is appropriate to the context.

7.1. (D. Agni, M. Jagatī, R. Vāmadeva Gautama)

(1) A. ĀŚ (II.17.7) prescribes the ṛc as the commencing (pratipat) one in the recitation of the Hotṛ at the bringing forward (praṇayana) of Agni in the Agniṣṭoma, if the sacrificer happens to be a Vaiśya.

B. AB (V.2) cites the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. The ṛc is in praise of Agni and being in the Jagatī is appropriate for a Vaiśya.

(2) A. ŚŚ (II.11.2) employs the ṛc in paying reverence to the Agnis in the Āgnyādheya.

B. TS (I.5.5.1) and ŚB (II.3.4.14) cite the ṛc in the above context.

C. The meaning of the ṛc accords well with the context, as Agni is refered to as established by the Ordainers and made to shine by such revered forefathers as Apnavāna and the Bhṛgus.

10. 1-5. (D. Agni, M. Padapaṅkti, R. Vāmadeva Gautama)

(1) A. ĀŚ (II.8.14) and ŚŚ (II.5.18) prescribe these two ṛcs as the anuvākyā and yājyā respectively for the Sviṣṭakṛt in the Punarādheya-iṣṭi.

B.C. The viniyoga is based on Liṅgapramāṇa.

10. 2-4. (D. Agni, M. Padapaṅkti, R. Vāmadeva Gautama)

(1) A. ĀŚ (II.7.10) and ŚŚ (II.5.18) employ the ṛcs as the anuvākyā and yājyā respectively for the principal offering at the ~~Punarādheya-~~ Punarādheya-iṣṭi.

B.C. Same as under 1, 3 above.

17. 1,19. (D. Indra, M. Triṣṭubh, R. Vāmadeva Gautama)

(1) A. ĀŚ (III.8.1) prescribes these ṛcs as the anuvākyā and yājyā respectively for the puroḍāśa in the Animal-sacrifice to Indra Vṛtraghna.

B.C. As the ṛcs contain the words 'Vṛtram Jaghanvan' (1) and 'Vṛtra......hanti' (19), their viniyoga in the context is based on liṅgapramāṇa and they are appropriate.

17.20. (D. Indra, M. Triṣṭubh, R. Vāmadeva Gautama)

(1) A. ĀŚ (V.20.6) and ŚŚ (VIII.6.17) prescribe the ṛc as the concluding one (Paridhānīyā) in the Āgnimāruta Śastra in the Agniṣṭoma.

B. AB (XIII.14) cites the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) states that the ṛc points to this Earth in the words 'maghavā vīrapsī', 'Satyam carṣaṇīdhṛt', 'rājā januṣām' and 'mahimām' and a benediction for the sacrificer is pronounced in the words 'adhi śravo ——— yaj jaritrā' for the sacrificer is the 'jaritā' and the words 'adhi śravaḥ' mean 'yajña śravaḥ'. The ṛc is recited while touching the earth. Thus the ṛc is appropriate for concluding the śastra.

20.4. (D. Indra, M. Triṣṭubh, R. Vāmadeva Gautama)

(1) A. ĀŚ (V.16.1) and ŚŚ (VII.22.6) prescribe the ṛc as the yājyā for the śastra of the Maitrāvaruṇa in the midday-pressing in the Agniṣṭoma.

B. The words 'pā' and 'andhasaḥ' occuring in the verse, are the symbols of an offering verse according to AB (XVI.6). The viniyoga is thus based on liṅgapramāṇa.

C. The rc invokes Indra to come to the sacrifice and relish the pressed Soma. It is, therefore, appropriate to the context.

21. 9-10. (D. Indra, M. Tristubh, R. Vamadeva Gautama)

(1) A. ĀŚ (III.13.14, III.8.1) prescribe the rcs as the yajya for the offering of ~~basis~~ oblation for Indra Vrtraghna in the Abhyudayesti and in the Animal-sacrifice to the same deity.

B.C. The rcs refer to Indra Pradātr and Indra Vrtraghna and hence their viniyoga in the contexts is based on lingapramāna and they are appropriate

23. 8-9. (D. Indra, (with Rts)* M. Tristubh, R. Vamadeva Gautama)

(1) A. ĀŚ (IX.7.36) prescribes these two verses to be recited before inserting the nivid in the Marutvatīya and the Niskevalya Śastras respectively in the ~~Rtapeya~~ Rtapeya Ekāha.

B.C. The very name Rtapeya of the Ekāha supports the viniyoga of these rcs in the context for they refer to 'Rta'. Thus the viniyoga , ~~primarily~~ is based on lingapramāna and the rcs are appropriate to the context because they occur in a hymn lauding the exploits of Indra.

31.1. (D. Indra, M. Gāyatrī, R. Vamadeva Gautama)

(1) A. ĀŚ (II.17.15) prescribes the rc as the anuvākya for the oblation to 'Ka' Prajāpati in the Varunapraghāsaparvan.

B. TS (IX.2.11.2) cites the rc in the above context. The viniyoga is thus based on Śrutipramāna.

*Though the rcs refer to Rta alone, Indra is taken as their deity because of his being the deity of the whole Sūkta.

B. The ṛc is anirdiṣṭadevatā and therefore appropriate to Prajāpati, who is designated as 'Ka'.

32.18. (D. Indra, M. Gāyatrī, R. Vāmadeva Gautama)

(1) A. ŚS (III.2.5) prescribes the ṛc as the anuvākyā for the offering to Indra Pradātṛ in the Abhyuditeṣṭi.

B.C. Indra, the bestower of wealth, is referred to in the ṛc, and it is on this liṅgapramāṇa that the viniyoga is based. The meaning of the ṛc is in accord with the rite.

38.10. (D. Dadhikrāvan M. Triṣṭubh, R. Vāmadeva Gautama)

(1) A. ĀŚ (II.12.5) prescribes the ṛc as the yājyā for the offering to Dadhikrāvan in the Pavitryeṣṭi.

B.C. As the ṛc is addressed to Dadhikrā, the viniyoga is based on liṅgapramāṇa and the ṛc is appropriate. It is to be noted that AB (XXXV.7) cites the ṛc in throwing the first Darbha blades which was put in the goblet of the sacrificer, on the altar.

39.6. (D. Dadhikrāvan, M. Anuṣṭubh, R. Vāmadeva Goutam)

(1) A. ĀŚ (II.12.5) prescribes the ṛc as the anuvākyā for the offering to Dadhikrāvan in the Pavitryeṣṭi.

B.C. Same as under 38.10 above.

(2) A. ĀŚ (VI.12.12) and ŚŚ (IV.15.2) prescribe the ṛc to be recited by the sacrificer in the Darśapūrṇamāsa (and at any iṣṭis in general) in partaking of the butter-milk after the release of sacrificial vow. The partaking of butter-milk is prescribed for a sacrificer, if his desire be for getting prosperity (normally, partaking of fresh milk is prescribed).

B.C. The viniyoga is based on liṅgapramāṇa.

40.5. (D. Sūrya, M. Jagatī, Ṛ. Vāmadeva Gautama)

(1) A. ĀŚ (VIII.2.14) and ŚŚ (XI.14.13) prescribe the ṛc at the beginning of the Difficult Ascent (Dūrohaṇa) on the the Viṣuvant day.

B. AB (XVIII.6) refers to this ṛc in the words 'haṁsavatyā rohati ' and then proceeds to explain its significance. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) states that one ascends to the Heaven by the Dūrohaṇa and every pāda of this ṛc refers to the Sūrya in the Heaven; the ṛc is therefore, appropriate to the context.

46. 1-2. (D. Vāyu (1), Indra-Vāyu (2), Gāyatrī, R. Vāmadeva Gautama)

(1) A. ĀŚ (V.5.4) and ŚŚ (VII.2.4) prescribe these two ṛcs as the yājyā for the libation of Soma to Indra and Vāyu (Aindravāyavagraha) in the Agniṣṭoma.

B. AB (IX.2) states that the first-offering verse should be addressed to Vāyu and the second to Indravāyu. These two ṛcs are addressed to Vāyu and Indravayu respectively, hence the viniyoga rests on liṅgapramāṇa.

C. These verses invoke vāyu and Indravāyu to partake of the pressed Soma and thus are appropriate to the context.

(2) A. ŚŚ (XI.8.3) includes the ṛc 1 as the first verse of the tṛca for Vāyu in the Praüga-śastra on the fifth day of the Abhiplava Ṣaḍaha.

B.C. The verse invokes Vāyu to come to the Soma-draught and contains the name of the deity. The viniyoga is thus based on liṅgapramāṇa and the verse is appropriate.

47.1. (D. Vāyu, M. Anuṣṭubh, R. Vāmadeva Gautama)

(1) A. ĀŚ (VII.11.22) and ŚŚ (X.5.4) include the ṛc in the tṛca for Vāyu in the Praüga śastra on the fourth day of the Daśarātra .

B. AB (XXI.4) cites the ṛc for the same purpose and thus the viniyoga is based on Śrutipramāṇa.

C. The ṛc contains the word 'ā' which according to AB (loc. cit.) is a symbol of the fourth day. Hence it is appropriate to the context.

48. 1,2,4. (D. Vāyu, M. Anuṣṭubh, R. Vāmadeva Gautama)

(1) A. ĀŚ (VII.11.22) prescribes the ṛcs 1 and 5, to form the trca for Vāyu in the Praüga śastra on the fourth day of the Daśarātra; while ŚŚ (X.5.4) includes ṛcs 1 and 2 in the same context.

B. The viniyoga of ṛcs 1 and 5, as given by ĀŚ (VII.11.22) rests on the Śrutipramāṇa as provided by AB (XXI.4), where the ṛcs are cited in the same context, while the viniyoga of ṛcs 1, 2 given by ŚŚ (X.5.4) rests on liṅgapramāṇa.

C. The ṛcs invite vāyu to the soma-draught and hence are appropriate to the context.

50. 3-4. (D. Bṛhaspati, M. Triṣṭubh, R. Vāmadeva Gautama)

(1) A. ĀŚ (III.7.9) prescribes the ṛcs as the anuvākyā for the offering of the omentum and the puroḍāśa in the Animal sacrifice to Bṛhaspati.

B.C. The ṛcs refer to Bṛhaspati and the viniyoga is based on liṅgapramāṇa for the viniyoga

50.5. (D. Bṛhaspati, M. Triṣṭubh, R. Vāmadeva Gautama)

(1) A. ŚŚ (VI.10.5) prescribes the ṛc as the yājyā for the puroḍāśa in the Animal-sacrifice to Bṛhaspati.

B.C. Same as under (1) above.

50.6. (D. Bṛhaspati, M. Triṣṭubh, R. Vāmadeva Gautama)

(1) A. ĀŚ (V.18) and ŚŚ (VIII.3.15) prescribe the ṛc to be inserted in the Vaiśvadeva śastra in the Agniṣṭoma.

B. AB (XIII.6) cites the ṛc in the context. KB (XVI.3) simply says 'bārhaspatyam śaṁsati'. The viniyoga is based on Śrutipramāṇa.

C. The ṛc prays Bṛhaspati for progeny and riches and hence is appropriate to the Vaiśvadeva śastra.

50.10. (D. Indra-Bṛhaspati, M. Jagatī, R. Vāmadeva Gautama)

(1) A. ĀŚ (V.5.19) and ŚŚ (VIII.2.7) prescribe the ṛc as the yājyā for the Prasthita libation of the Brāhmaṇācchaṁsin.

B. AB (XXVIII.4) cites the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. The rc contains the word 'Pibatam' which is a symbol of the offering verse according to AB (XVI.6).

53.7. (D. Savitṛ, M. Jagatī, R. Vāmadeva Gautama)

(1) A. ĀŚ (IV.4.4) and ŚŚ (V.6.7) prescribe the ṛc as the concluding one of these, which the hotṛ recites while king Soma is being taken to the shed (Soma-pravahaṇa).

B. AB (III.2) and KB (VII.10) cite the verse in the above context and thus provede the Śruti-Pramāṇa for its employment in the context.

C. AB and KB both praise this verse in the context as very appropriate, 'Soma, the king, is the year, used to say. Kauṣītaki, 'he coming with the seasons approaches' (KB VII.10). The verse expresses benediction and hence is appropriate as a concluding verse.

54.1. (D. Savitṛ, M. Jagatī, R. Vāmadeva Gautama)

(1) A. ĀŚ (V.18.2) and ŚŚ (VIII.3.2) prescribe the ṛc as the anuvākyā for the Sāvitragraha in the Agniṣṭoma.

B. KB (XVI.2) states 'triṣṭubham sāvitragrahasya puronuvākyāmanūcya jagatyā yajati'. This viniyoga clearly goes against this Śruti. The viniyoga is based on liṅgapramāṇa.

C. The verse praises Savitṛ and prays Him for bestowing wealth. The verse is appropriate to the context.

54.4. (D. Savitṛ, M. Jagatī, R. Vāmadeva Gautama)

(1) A. ĀŚ (IV.11.6) and ŚŚ (IX.26.3) prescribes the ṛc asthe yājyā for the offering to savitṛ at the offerings made for the Devasus in the Somayāga with Cayana.

B.C. ŚB (XIII.4.2.13) cites the rc in the context. The viniyoga is based on Śrutipramāṇa.

57. 1,3. (D. Kṣetrapati, M. Anuṣṭubh (1) Triṣṭubh (2,3) R. Vāmadeva Gautama)

(1) A. ĀŚ (IX.11.14) and ŚŚ (XV.8.18) prescribe the three ṛcs as the concluding ones for the Hotṛ, Maitrāvaruṇa and Brāhmaṇācchaṁsin in their extra. Śastra in the Āptoryāman.

B.C. The viniyoga is based on liṅgapramāṇa.

57. 5,8. (D. Śunāsīrau M. Uṣṇih (5), Triṣṭubh (8), R. Vāmadeva Gautama)

(1) A. ĀŚ (II.20.4) and ŚŚ (III.18.4) prescribe these two ṛcs as the anuvākyā and yājyā respectively for Śunāsīrau in the Śunāsīrīya-parvan.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛcs refer tothe the Śunāsīrau and are therefore, appropriate to the context.

Mandala V

1.6. (D. Agni, M. Tristubh, R. Budha and Gavisthira Ātreyas)

(1) A. ĀŚ (II.13.12) precrisbes the rc as the anuvākyā for the offering to Agni Surabhimat in the isti prescribed in case a sacrificer hears the word 'dead' (mrta) used for himself.

B. AB (XXXII.8) cites the rc in the same context. The viniyoga is thus based on Śrutipramāna.

C. The rc refers to Agni as having seated himself in the region of fragrance (surabhā u loke) and as sustainer of the folk (dhartā krstīnām). Thus the rc indirectly expresses the benediction that Agni will sustain the sacrifcer. Thus it is appropriate to the context.

2.7. (D. Agni, M. Tristubh, R. Kumāra Ātreya)

(1) A.B. AB (XXXIII.5) states that Śunahśepa saw a Somayāga by the name of Añjah Sava and employed this rc in that yāga to pay reverence to the Āhavanīya.

C. The rc praises Agni as having released Śunahśepa from the yūpa and prays for being released like him. Thus the rc pays reverence to the Āhavanīya.

2.9. (D. Agni, M. Tristubh, R. Kumāra Ātreya)

(1) A. ŚŚ (III.19.11) prescribes the rc as the yājyā for the offering to Agni Jyotismat in an isti which is prescribed if the Āhavanīya gets extinguished.

B. The rc contains the symbol of Agni Jyotismat in the words 'vijyotisā brhatā bhātyagnih' and therefore, the viniyoga is based on lingapramāna.

C. The ṛc is in praise of Agni and thus is appropriate to the context.

4.2. (D. Agni, M. Triṣṭubh, R. Vasuśruta Ātreya)

(1) A. ĀŚ (I.10.5) prescribes the ṛc as the yājyā for the offering to Agni Gṛhapati at the Patnīsaṃyājas in the Darśapūrṇamāseṣṭi.

B. Agni is referred to as 'Sugārhapatyaḥ'. Thus the ṛc contains a symbol of Agni Gṛhapati. The viniyoga is based on liṅgapramāṇa.

C. The ṛc praises Agni as lord of the household and Agni is prayed for food and glory. Thus the ṛc is appropriate as a yājyā.

(2) A. ĀŚ (IV.11.6) and ŚŚ (IX.26.5) prescribes the ṛc as the yājyā for the offering to Agni at the offerings for the Devasus (Devasvaṃ Haviḥṣu) in a Soma sacrifice with Cayana.

B. KB (XIX.5) in this context states 'athāgnīṣomīyasya Paśupuroḍāśamanvañci devasubhyo havīṃṣi nirvapanti——tāni vai daśahavīṃṣi bhavanti daśadaśinī Virāṭ virāṭ annādyam, śriyaḥ'. The viniyoga is based on liṅgapramāṇa.

C. Same as under (1) above.

4.5. (D. Agni, M. Triṣṭubh, R. Vasuśruta Ātreya)

(1) A. ĀŚ (II.12.5) prescribes the ṛc as the anuvākyā for the offering to Agni Sviṣṭakṛt in the Pavitreṣṭi.

B.C. The ṛc invites Agni to the sacrifice and invokes Him to bring the possessions of the foe to the sacrificer. The viniyoga is based on liṅgapramāṇa. The meaning of the ṛc accords with the context.

(2) A. ĀŚ (II.18.17) prescribes the ṛc as the anuvākyā for the Sviṣṭakṛt in the offering of a seven-potsherd Puroḍāśa to the Maruts.

B.C. Same as under (1) above.

(3) A. ŚŚ (III.1.4) prescribes the ṛc as the anuvākyā for the Sviṣṭakṛt in the offering to Indra Vimṛdh.

B.C. Same as under (1) above.

4.8. (D. Agni, M. Triṣṭubh, R. Vasuśruta Ātreya)

(1) A. ŚŚ (III.10.4) prescribes the ṛc as the yājyā for the second puroḍāśa to Agni in the Sārvasenī yajña. At this sacrifice both the Darśa and Paurṇamāsa offerings are performed as one iṣṭi.

B.C. KB (IV.6) mentions this sacrifice without giving ṛcs for employment in it. The viniyoga is based on liṅgapramāṇa and the meaning of the ṛc suits the context as Agni is invoked to accept the sacrifice and to protect the sacrificer.

(2) A. ŚŚ (IX.22.5) prescribes the ṛc as the yājyā for the offering to Agni Kṣatravant at the iṣṭi to be performed before Dīkṣā in the Somayāga connected with Cayana.

B.C. Same as under (1) above.

4. 10-11. (D. Agni, M. Triṣṭubh, R. Vasuśruta Ātreya)

(1) A. ĀŚ (II.10.9) prescribes these two ṛcs as the yājyā of the principal offering and as the anuvākyā for Agni Putravant respectively in the Putrakāmeṣṭi.

B.C. The words 'prajābhiragne amṛtatvam aśyam (1) and 'sa putriṇam vīravantam——rayim naśate svasti' (11), are the symbols of Agni-Putravant

and hence the viniyoga is based on liṅgapramāṇa and the ṛcs suit the context.

5.9. (D. Tvaṣṭṛ, M. Gāyatrī, R. Vasuśruta Ātreya)

(1) A. ŚS (IX.27.7) prescribes the ṛc as the anuvākyā for the butter-offering which replaces the victim for Tvaṣṭṛ in the Somayāga connected with Cayana.

B.C. KB (XIX.6) refers to the offering for Tvaṣṭṛ but does not mentions the ṛcs. The employment of the ṛc in the context is on the basis of liṅgapramāṇa. Tvaṣṭṛ is invited to the Sacrifice and prayed for help. The rc thus suits the context.

5.10. (D? Vanaspati, M. Gāyatrī, R. Vasuśruta Ātreya)

(1) A. ĀŚ (III.11.23.) prescribes the ṛc to be recited while laying a fire-stick on the Āhavanīya to alone for the seattering away of the second offering in the Agnihotra.

B. TB (III.7.25) cites the ṛc in the above context. The viniyoga is thus based on Śrutipramāṇa.

C. The rc invokes Vanaspati to carry the offering to its proper place. The meaning is in accord with the context.

6.1. (D. Agni, M. Paṅkti, R. Vasuśruta Ātreya)

(1) A. ĀŚ (II.19.35) prescribes the ṛc for paying reverence to the Gārhapatya in the Pitryeṣṭi.

B.C. The ṛc is in praise of Agni. The word 'asta' in the 'astam taṁ yanti dhenavaḥ etc.' in the ṛc seems to be the liṅga for the context. The employment of the ṛc in the context, thus, rests on liṅgapramāṇa and the meaning suits the context.

6. 1,2,4. (D. Agni, M. Paṅkti, R. Vasuśruta Ātreya)

(1) A. ŚŚ (XII.10.11) prescribes these three ṛcs in the order of 4, 2, 1 as the Stotriya-tṛca in the uktha-śastra of the Maitrāvaruṇa on the fifth day of the Daśarātra.

B.C. PB (XIII.6.1) prescribes ṛcs 4, 5 and 9 of the Sūkta. Thus the viniyoga as given by ŚŚ 9 loc. cit.) agrees only partially. It seems to be based on some lost Śākhā.

6. 4,5,9. (D. Agni, M. Paṅkti, R. Vasuśruta Ātreya)

(1) A. ĀŚ (VII.8.1) prescribes this triplet in the context shown under (1) above.

B.C. PB (XIII.6.1) prescribes the corresponding verses in SV as Stotra triplet in the context. The viniyoga is thus based on Śrutipramāṇa.

8.3. (D. Agni, M. Jagatī, R. Iṣa Ātreya)

(1) A. ĀŚ (III.13.12) and ŚŚ (III.5.3) prescribe the ṛc as the yājyā for the offering in the iṣṭi to Agni Vivici, which is prescribed in case of the intermingling of the sacred fires.

B. AB (XXXII.5) cites the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. The ṛc speaks of Agni as the discriminator 'vivici' and hence its suitability in the context.

13.1. (D. Agni, M. Gāyatrī, R. Sutambhara Ātreya)

(1) A. ŚŚ (II.2.18) prescribes the ṛc as the anuvākyā for Agni-Sviṣṭakṛt at the iṣṭi for Agni in the Agnyādheya.

B.C. The ṛc invokes Agni for protection. Hence the viniyoga rests on liṅgapramāṇa and the ṛc suits the context in a general way.

(2) A. ŚS (III.10.4) prescribes the ṛc as the anuvākyā for the offering of the second puroḍāśa to Agni in the Sārvaseniyajña.

B.C. Same as under (1) above.

13.4. (D. Agni, M. Gāyatrī, R. Sutambhara Ātreya)

(1) A. ŚS (II.2.13) prescribes the ṛc as the yājyā for the first butterpoportion (ājyabhāga) at the iṣṭi for Aditi in the Agnyādheya.

B.C. KB (I.1) states in the context 'Sadvantāvājyabhāgau bhavataḥ'. As this ṛc contains the word 'asi' in 'tvamagne saprathā asi', the viniyoga is based on liṅgapramāṇa. The ṛc praises Agni as extending the sacrifice. The employment of the ṛc in the context is appropriate.

(2) A. ĀŚ (III.10.16) prescribes the ṛc in paying reverence to the Āhavanīya in the Agnyādheya.

B.C. Agni is referred to as extending the sacrifice. Hence the ṛc has the symbol of A the Āhavanīya and the viniyoga rests on liṅgapramāṇa and the ṛc is appropriate to the context.

14.1. (D. Agni, M. Gāyatrī, R. Sutambhara Ātreya)

(1) A. ŚŚ (II.2.18) prescribes the ṛc as the anuvākyā for the second butter-portion.

B.C. Same as under 13.1 above.

24. 1,2,4. (D. Agni, M. Dvipadā Virāj, R. Gaupāyanas)

(1) A. ĀŚ (VIII.2.3) and (XII.11.2) prescribe the tṛca formed by these three verses as the stotriya for the Maitrāvaruṇa at the third pressing on the sixth day of the Daśarātra.

B.C. PB (XIII.12.5) cites these verses as the Stotra trca for the Maitrāvaruṇa in the above context. The stotriya corresponds the stotra. The viniyoga is based on Śrutipramāṇa.

25.1. (D. Agni, M. Anuṣṭubh, R. Vasūyu Ātreya)

(1) A. ĀŚ (V.7.2) prescribes the ṛc to be recited by the Acchāvāka at the morning-pressing in the Agniṣṭoma when he has been addressed by the Adhvaryu to be seated and to have his say.

B. KB (XXVIII.5) cites the three verses beginning with this one in the context. Thus the viniyoga is based on this Śrutipramāṇa. The rc begins with the word 'accha'.

C. The meaning of the rc accords with the context. 'I will laud Agni for help to you, as He is good to us. Son of the Brands, righteous (Agni) may save us from (our) foes', says the rc.

26.1. (D. Agni, M. Gāyatrī, R. Vasūyu Ātreya)

(1) A. ĀŚ (II.1.25) prescribes the ṛc as the yājyā for the offering to Agni-Pāvaka at the second Pavamāneṣṭi in the Agnyādheya while ŚŚ (II.2.10) prescribes the rc as the anuvākyā in the same context.

B.C. The rc is addressed to Agni-Pāvaka; hence the viniyoga is based on liṅgapramāṇa. The meaning of the rc suits the context as Agni the purifier is invoked to bruning the Gods to the sacrifice and to worship (ā devān vakṣi yakṣi ca).

28.3. (D. Agni, M. Triṣṭubh, R. Viśvavārā Ātreyī)

(1) A. ĀŚ (II.11.9) prescribes the ṛc as the yājyā for the Sviṣṭakṛt in the Pavitryeṣṭi.

B. The viniyoga is based on lingapramāṇa, for the ṛc refers to Agni.

C. Agni is invoked to confer bliss, lordship of the household and destruction of enemies and is thus appropriate to the context.

(2) A. ĀŚ (II.18.17) prescribes the ṛc as the yājyā for the Sviṣṭakṛt at the offering of a seven-potsherd purodasa to Krīḍin Maruts in the Sākamedha parvan.

B.C. Same as under (1) above.

(3) A. ŚŚ (III.1.4) prescribes the ṛc as the yājyā for the Sviṣṭakṛt in the iṣṭi to Indra Vimṛdh.

B.C. Same as under (1) above.

29. 9,12-13. (D. Indra, M. Triṣṭubh, R. Gaurivīti Śāktya)

(1) A. ĀŚ (IX.5.2, IX.5.22 and IX.5.16) prescribe the ṛc as the Sūktamukhya in the Marutvatīya śastra in the uśanas-stoma, Daśapeya and Parikri Ekāhas.

B.C. The verse contain the words 'Uśanā' (9), Daśagvāsaḥ (12), and 'parisarāṇi' and are addressed to Indra Marutvant. Hence the viniyoga is based on lingapramāṇa.

31.3. (D. Indra, M. Triṣṭubh, R. Avasyu Ātreya)

(1) A. ŚŚ (IX.14.3) prescribes the ṛc as the concluding verse in the śastra of the Acchāvāka at the second round in the Atirātra.

B.C. The viniyoga is based on lingapramāṇa. The ṛc is appropriate to the context, for Indra is the deity of the Śastras in the Atirātra.

<u>40.4.</u> (D. Indra, M. Triṣṭubh, R. Atri Bhauma)

(1) A. ĀŚ (V.16.1) and ŚŚ (VII.23.9) prescribe the ṛc as the <u>yājyā</u> for the <u>śastra</u> of the <u>Brāhmaṇācchaṁsin</u> at the midday-pressing in the <u>Agniṣṭoma.</u>

B. The ṛc contains the words '<u>Soma Pāvā</u>' and '<u>matsat</u>' which according to AB (XVI.6) are the symbols of <u>śastra-yājyās.</u> The <u>viniyoga</u> is thus based on <u>liṅgapramāṇa.</u>

C. The ṛc invokes Indra to come to the midday-pressing and is thus suitable to the context.

<u>42.3,</u> (D. The Viśve Devāḥ, M. Triṣṭubh, R. Atri Bhauma)

(1) A. ĀŚ (III.7.14) prescribes the ṛc as the <u>yājyā</u> for the omentum in the <u>Animal-sacrifice</u> to <u>Savitṛ.</u>

B.C. The ṛc is contains the name of the deity '<u>Savitṛ</u>' to whom the ṛc is addressed and also refers to anointing Him with <u>ghṛta.</u> Thus the <u>viniyoga,</u> is based on <u>liṅgapramāṇa.</u>

(2) A. ŚŚ (III.13.12) prescribes the ṛc as the <u>yājyā</u> for the offering to <u>Savitṛ</u> in the <u>Vaiśvadeva-parvan.</u>

B.C. Same as under (1) above.

<u>43.1.</u> (D. Dhenavaḥ (Waters are ment here), Triṣṭubh, R. Atri Bhauma)

(1) A. ĀŚ (V.1.11) and ŚŚ (VI.7.7) prescribe the ṛc to be recited by the <u>Hotṛ</u> while the <u>Ekadhanā</u> waters are being led to the shed in the <u>Āponaptrīya.</u>

B. AB (VIII.2) and KB (XIII.11) cites the ṛc in the above context. The <u>viniyoga</u> is based on <u>Śrutipramāṇa.</u>

C. The ṛc invokes the waters, the seven rivers to come to the sacrifice with sweetness and is therefore, appropriate to the context.

43.3. (D. Vāyu, M. Triṣṭubh, R. Atri Bhauma)

(1) A. ŚS (III.18.5) prescribes the ṛc as the yājyā for the offering of āmikṣā to Vāyu in the Śunāsīrya-parvan.

B. The name of the deity 'Vāyu' is mentioned in the ṛc and it is on this liṅgapramāṇa that the viniyoga rests.

C. The ṛc asks the Adharyus to make the sweet libations ready for Vāyu. The ṛc is thus appropriate, to the context.

43.7. (D. Gharma, M. Triṣṭubh, R. Atri Bhauma)

(1) A. ĀŚ (IV.6.3) and ŚS (V.9.8) prescribe the ṛc to be recited by the Hotṛ while the Mahavīra-Cauldron is being anointed by the Adhvaryu.

B. AB (IV.2) and KB (VIII.4) cite the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. The ṛc refers to the cauldron being anointed and hence is therefore perfect in the context.

43.11. (D. Sarasvatī, M. Triṣṭubh, R. Atri Bhauma)

(1) A. ĀŚ (VIII.11.1) includes the ṛc as the second on in the tṛca to Sarasvatī in the Praüga-śastra on the ninth day of the Daśarātra.

B. AB (XXIV.1) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

C. Sarasvatī is invoked to come to the sacrifice and to listen to the speech of the sacrificer. Thus it is appropriate to the context.

(2) A. ŚS (VI.10.2) prescribes the ṛc as the anuvākyā for the offering of the omentum at the Animal-sacrifice to Sarasvatī.

B. TB (II.8.2.8) cites the ṛc for the same purpose. The ~~xixiyx~~ viniyoga is based on Śrutipramāṇa.

C. Sarasvatī is invoked to come to the sacrifice and is also spoken of as 'ghṛtācī'.

43.12. (D. Bṛhaspati, M. Triṣṭubh, R. Bhauma Atri)

(1) A. ŚŚ (VI.10.5) prescribes the ṛc as the yājyā for the offering of the omentum in the Animal-sacrifice to Bṛhaspati.

B. TB (II.8.2.7) cites the ṛc in the same context. The viniyoga thus, is based on Śrutipramāṇa.

C. The rc asks Bṛhaspati to be seated in the sacrifice. Thus the rc suits the context.

46. 7,8. (D. The Devapatnīs, M. Jagatī (7), Triṣṭubh (8), R. Pratikṣatra Ātreya)

(1) A. ĀŚ (I.10.5) and ŚŚ (I.15.4) prescribe these two ṛcs as the anuvākyā and yājyā respectively for the offering to the Devapatnīs at the Patnī-saṁyājas in the Darśapurṇamāsa-iṣṭi.

B.C. The words 'Devānam Patnīḥ' (ṛc 1) and 'Devapatnīḥ' (ṛc 2) are the symbols for the viniyoga, which is thus based on liṅgapramāṇa. The rcs invite and invoke the wives of Gods to come to the sacrifice for the help of the sacrificer and are thus appropriate to the context.

(2) A. ĀŚ (V.20.6) and ŚŚ (VIII.6.9) include the ṛcs in the Āgnimāruta-śastra in the Agniṣṭoma.

B.C. AB (XIII.13) does not mention the ṛcs but simply states 'Devānām patnīḥ Śaṁsaty anūcir agnim gṛhapatim'. The ṛcs contain the symbol of the Devapatnīs and hence the viniyoga is based on liṅgapramāṇa.

51.5. (D. Vāyu, M. Uṣṇih, R. Svasti Ātreya)

(1) A. ĀŚ (VII.10.5) and ŚŚ (X.4.5) include the ṛc in the tṛca to Vāyu in the Praüga-śastra on the third day of the Daśarātra.

B.C. AB (XXI.1) cites the rc in the above context. The viniyoga is thus based on Śrutipramāṇa and the ṛc is appropriate to the context.

53.6. (D. The Maruts, M. Sato Bṛhatī, R. Śyāvāśva Ātreya)

(1) A. ĀŚ (II.13.7) prescribes the ṛc as the anuvākyā for the offering of the second ball of corn in the Kārīriṣṭi.

B.C. The rc contains the word 'Vṛṣṭayaḥ' which is a symbol of this iṣṭi and is addressed to the Maruts. Hence the viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context.

54. 2-3,8. (D. The Maruts, M. Jagatī, R. Śyāvāśva Ātreya)

(1) A. ĀŚ (II.11.14) prescribes the ṛc as the yājyā for the offering of the first second and third balls of corn respectively in the Kārīriṣṭi.

B.C. The rcs have the symbol of the Maruts and of rain; hence the viniyoga is based on liṅgapramāṇa. The ṛcs are appropriate for the same reason.

55.5. (D. The Maruts, M. Jagatī, R. Śyāvāśva Ātreya)

(1) A. ĀŚ (II.13.7) prescribes the rc as the anuvākyā for the offering of the first ball of corn in the Kārīriṣṭi.

B.C. Same as under 53.6 above.

55.10. (D . The Maruts, M. Triṣṭubh, R. Śyāvāśva Ātreya)

(1) A. ŚŚ (III.14.6) and (VI.10.8) prescribes the ṛc as the yājyā for the offering to the Maruts in the Varuṇapraghāsa-parvan and for the offering of the parts of the animal to the Maruts in the Aikādaśinī.

B. The rc contains the name of the deity 'Marutah', hence the viniyoga is based on lingapramāṇa.

C. The rc invokes the Maruts to lead ~~on the~~ prosperity and to accept the offerings. The rc is thus appropriate to the context.

(2) A. SS (VI.10.8) prescribes the rc as the yājyā for the offering of the parts of the animal in the Animal-sacrifice to the Maruts.

B.C. Same as under (1) above.

57. 7-8. (D. The Maruts, M. Triṣṭubh, R. Śyāvāśva Ātreya)

(1) A. ŚS (VI.10.8) prescribes the Rcs as the anuvākyās for the offering of omentum and puroḍāśa respectively at the Animal sacrifice to the Maruts in the Aikādaśinī.

B.C. Both the rcs contain the name of the deity viz. the Maruts who are invoked for wealth and protection. Hence the viniyoga is based on lingapramāṇa and the rcs are appropriate to the context.

58.5. (D. The Maruts, M. Tristubh, R. Śyāvāśva Ātreya)

(1) A. ĀŚ (II.17.15) and ŚŚ (VI.10.8) prescribe the rc as the yājyā for the Puroḍāśa at the Animal-sacrifice for the Maruts in the Aikādaśinī.

B.C. Same as under 57.7-8. above.

(2) A.B. AB (XXXII.8) prescribes the rc as the yājyā for the offering to Agni and the Maruts, which is prescribed for one whose wife or cow produces twins after his establishing the sacred Fires.

C. The viniyoga is based on the words 'Jāyante' and 'Putraḥ,' occuring in the rc, though these words have no reference to the birth of twins.

The viniyoga is thus based on lingapramāṇa and on superficial considerations. ĀŚ does not mention this viniyoga.

(3) A. ĀŚ (III.7.12) prescribes the ṛc as the yājyā for the offering of āmikṣā to the Maruts in the Varuṇa-praghāsa-parvan.

B. The viniyoga of this ṛc as a yājyā for the Maruts has the sanction of the Śruti as shown under (2) above. Thus it is based on Śrutipramāṇa and it is appropriate to the context.

60.3. (The Maruts, M. Triṣṭubh, R. Śyāvāśva Ātreya)

(1) A. ĀŚ (II.13.7) prescribes the ṛc as the yājyā for the offering of the Puroḍāśa on seven potsherds to the Maruts in the Kārīrīṣṭi.

B.C. The ṛc contains the name of the deity viz. the Maruts; hence the viniyoga is based on lingapramāṇa. The ṛc has a reference to rain in the words 'āpa iva sadhryañco dhavadhve'.

(2) A. ŚŚ (III.15.15) prescribes the ṛc as the yājyā for the offering to Krīḍin Maruts in the Sākamedha-parvan.

B.C. The ṛc mentions the sporting Maruts in the words 'yat Krīḍatha Maruta ṛṣṭimantaḥ'. The viniyoga is based on lingapramāṇa.

60.8. (D. The Maruts, M. Jagatī, R. Śyāvāśva Ātreya)

(1) A. ĀŚ (V.20.8) and ŚŚ (VIII.6.17) prescribes the ṛc as the yājyā for the Āgnimāruta-śastra in the Agniṣṭoma.

B. AB (XIII.14) and KB (XVI.9) cite the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

C. The ṛc invokes Agni together with the Maruts to partake of the Soma-draught. The ṛc is thus appropriate to the context.

62. 2,9. (D. Mitra Varuṇa, M. Triṣṭubh, R. Śrutavid Ātreya)

(1) A. ŚS (VIII.12.8) prescribes these two ṛcs as the anuvākyā and the yājyā for the offering of the Puroḍāśa at the Animal-offering to Mitra Varuṇa at the udayanīyeṣṭi in the Agniṣṭoma. ĀŚ (III.8.1) cites ṛc 9 as the yājyā for the parts of the animal in the context.

B. KB (XVIII.13) cites the ṛc in the context shown by ŚS (loc. cit.). The viniyoga is based on Śrutipramāṇa.

C. The ṛcs praise and invoke Mitra-Varuṇa for help and protection and thus are appropriate to the context.

81.1. (D. Savitṛ, M. Jagatī, R. Śyāvāśva Ātreya)

(1) A. ĀŚ (V.12.9) and ŚŚ (VII.15.3) include the ṛc in the recitation of the Grāvastut at the midday-pressing in the Agniṣṭoma.

B. AB (XXVI.2) and KB (XXIX.1) dealing with the context, do not mention particular ṛcs but state that the recitation is unlimited. AB (loc. cit.) states that the recitation is in Gāyatrī and Jagatī. This ṛc is in Jagatī. Thus the viniyoga is based on liṅgapramāṇa.

C. The ṛc refers to Savitṛ as 'mahī devasya savituḥ pariṣṭutiḥ' and suits the context in a general way.

~~Maṇḍala VII~~

~~1.3. (D. Agni, M. Virāj, R. Vasiṣṭha Maitrāvaruṇi)~~

~~(1) A. ĀŚ (II.1.30) and ŚS (II.2.15) prescribe the ṛc as the anuvākyā for the Sviṣṭakṛt at the third iṣṭi (to Aditi) in the Agnyādheya.~~

Maṇḍala VI

1.1. (D. Agni, M. Triṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (IV.1.23) prescribes the ṛc as the anuvākyā for the offering to Agni Kṣatrabhṛt in the ukhāsambharaṇīya-iṣṭi.

B. Agni is addressed as 'rājan' in the ṛc. This seems to be the symbol of Agni kṣatrabhṛt. The viniyoga thus rests on liṅgapramāṇa.

C. Agni is invoked for prosperity and therefore the ṛc suits the context.

2.9. (D. Agni, M. Anuṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (II.13.7) prescribes the ṛc as an optional anuvākyā for the offering to Agni Dhāmacchada in the Kārīrīṣṭi.

B.C. The ṛc besides containing the name of the deity, also contains the word 'dhāma' and thus the viniyoga rests on liṅgapramāṇa, and the ṛc suit the context.

5. 4-5. (D. Agni, M. Triṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (IV.6.3) and ŚŚ (V.9.10) prescribe these two ṛcs in the Pravargyābhiṣṭava, to be recited while the coals are being brought near the vessel.

B. AB (IV.2) and KB (VIII.4) cite the ṛcs in the above context The viniyoga is based on Śrutipramāṇa.

C. The ṛcs invoke Agni to burn the foes of the sacrificer and praise the man who serves Agni with sacrifice, fuel and hymns. Thus the ṛcs are appropriate to the context.

5.7. (D. Agni, M. Triṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (II.10.12.) and ŚŚ (III.5.8) prescribe the ṛc as the yājyā for the offering of Puroḍāśa on eight potsherds to Agni Kāma.

B. TB (III.12.1) cites the ṛc for the above purpose. The viniyoga is thus based on Śrutipramāṇa.

C. The ṛc invokes Agni for help in gaining the desired, wealth and progeny. The word 'Kāma' occurs in the ṛc and makes it suitable to the context.

15.13. (D. Agni, M. Triṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (I.10.5) and ŚŚ (I.15.4) prescribe the ṛc as the anuvākyā for Agni Gṛhapati at the Patnī-saṁyājas in the Darśapūrṇamāsa-iṣṭi.

B.C. The ṛc contains the words ' Agnir hotā gṛhapatiḥ'. The viniyoga is thus based on liṅgapramāṇa and as the ṛc praises Agni Gṛhapati, it is appropriate to the context.

(2) A. ĀŚ (VI.5.6) and ŚŚ (IX.20.7) prescribe the ṛc as the opening verse (Pratipat) in the Āśvina-śastra in the Atirātra.

B. AB (XVII.1) cites the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. To show the suitability of the ṛc in the context, AB (loc. cit.) relates how Prajāpati gave his daughter Sūrya Savitṛ to king Soma and the Gods not agreeing to this, ran a race and made the course from Agni Gṛhapati to the Sun and therefore, the beginning verse of the Āśvina Śastra, which was fashioned by Prajāpati to celebrate the wedding of his daughter, is addressed to Agni. Further, the Brāhmaṇa states that the ṛc is appropriate, for it contains the words 'Gṛhapati' and 'Janimā' and is therefore auspicious.

15.14. (D. Agni, M. Tristubh, R. Bharadvāja Bārhaspatya)

(1) A. ĀS (I.6.5) and ŚS (I.9.2) prescribe the ṛc as the yājyā to Agni Sviṣṭakṛt in the Darśapūrṇamāsa-iṣṭi.

B. ŚB (I.7.3.16) cites the ṛc in the above context. The viniyog is based on Śrutipramāṇa.

C. KB (III.6) simply states in the context that the anuvākyā and yajya are of the same metre. ŚB (loc. cit.) explaining why it is so, states that the offering to Agni Sviṣṭakṛt in the Darśapūrṇamāsa is equivalent to the evening libation in the Somayāga, which is for the Viśvedevas and both the invitatory and the offering verses to the Svistakṛt refer to the Viśvedevas; therefore, they correspond to the evening libation and this is why the anuvākyā and yājyā on this occassion is made to correspond closely.

It is interesting to note the endeavour of the Brāhmaṇa to equate the Darśapūrṇamāsa to the Somayāga.

15.16. (D. Agni, M. Triṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ĀS (II.17.3) and ŚS (III.14.12) include the ṛc amongst those which are recited by the Hotṛ while Agni is being brought forward (Agnipraṇayana) in the Śākamedha-parvan, as well as in the Agniṣṭoma.

B. AB (V.2) and KB (IX.2) cite the verse in the above context. The viniyoga is based on Śrutipramāṇa.

C. The rc invokes Agni to be seated upon the Vedī (ūrṇāvantaṃ yonim) and to carry the sacrifice to Savitṛ. The ṛc is perfect in the context.

15.19. (D. Agni, M. Tristubh, R. Bharadvāja Bārhaspatya)

(1) A. ŚS (I.15.4) prescribes the ṛc as the yājyā to Agni Gṛhapati at the Patnī-saṁyājas in the Darśapūrṇamāsa-iṣṭi.

B.C. The ṛc is addressed to Agni-Gṛhapati. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context.

16.10. (D. Agni, M. Gāyatrī, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (III.13.12) and ŚS (III.5.2) prescribe the ṛc as the anuvākyā for the offering to Agni Vīti, which is prescribed in case there is intermingling of the Gārhapatya and the Āhavanīya fires.

B. AB (XXXII.5) cites the ṛc in the above context. The viniyoga rests on Śrutipramāṇa.

C. The word 'Vītaya' occuring in the ṛc seems to have made it appropriate for the occassion. As Agni is invoked in the ṛc it suits the context.

16.16. (D. Agni, M. Gāyatrī, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (II.8.7) and ŚS (II.5.15) prescribe the ṛc as the anuvākyā for the second butter-portion in the Punarādheya.

B. SB (II.2.3.23) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

C. As Agni is invoked in the rc to come to the sacrifice, it is appropriate in the context.

16.34. (D. Agni, M. Gāyatrī, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (I.5.29) and ŚS (I.8.1) prescribe the rc as the anuvākyā for the offering of the butter-portion to Agni in the Paurṇamāsa-iṣṭi.

B. AB (I.4) cites the ṛc as the anuvākyā for the butter-portion to Agni in the Dīkṣaṇīyeṣṭi in the Agniṣṭoma. This may be taken as the

Śrutipramāṇa for the viniyoga.

C. AB (loc. cit.) remarks in the context 'vartraghnav eva kuryat' and as this ~~rc as the yajya for the offering to Agni at the morning Upasada and anuvakya at the evening upasad in the Agnistoma.~~ refers to the [illegible] of Vṛtra by Agni, it is appropriate to the context

(2) A. ĀŚ (IV.8.8) prescribes the ṛc as the yājyā for the offering to Agni at the morning Upasad and anuvākyā at the evening upasad in the Agniṣṭoma.

B. AB (IV.8) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) remarks that the verses are inverted at the evening upasad and that the Gods destroyed and slew the citadels with these verses. This verse refering to the killing of Vṛtra is thus appropriate to the context.

16.39. (D. Agni, M. Gāyatrī, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (IV.8.8) prescribes this ṛc as the yājyā at the morning and anuvākyā at the evening upasad for the offering to Agni in the Agniṣṭoma.

B.C. Same as under 34.2 (2) above.

16. 40. (D. Agni, M. Gāyatrī, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (II.16.7) and ŚŚ (III.13.17) prescribe the ṛc to be recited at the time when Agni is produced in the churning process.

B. AB (III.5) and KB (VIII.1) cite the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. The ṛc refers to Agni as a new-born babe and hence is appropriate to the context.

16. 41-42. (D. Agni, M. Gāyatrī, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (II.16.7) and ŚŚ (III.13.17) prescribe these two ṛcs

to be recited while the churned out Fire is being placed in the Āhavanīya.

B. Same as under 40. (1) above.

C. The ṛcs invoke Agni to be seated in its proper place and thus are appropriate to the context.

17. 1-3. (D. Indra, M. Triṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (V.5.19) and ŚS (VII.17.5-7) prescribe these three ṛcs as the yājyās for the Prasthita libations of the Hotṛ, the Maitrāvaruṇa and the Brāhmaṇācchaṁsin respectively in the Agniṣṭoma.

B. AB (XXVIII.3) cites the ṛcs for the above purpose. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) these ṛcs are appropriate to the context, for they contain the words 'abhi tarda' (1), 'abhi tṛndhi' (2), 'abhi tṛndhi' (3), and explains that through these verses could Indra penetrate into the midday-pressing.

19.1. (D. Indra, M. Triṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ŚŚ (I.8.13) prescribes the ṛc as the yājyā for the puroḍāśa to Mahendra in the Darśa-iṣṭi.

B.C. The ṛc is addressed to Mahān Indra i.e. Mahendra. The viniyoga is based on liṅgapramāṇa. The ṛc, being in praise of Mahendra is appropriate in a general way.

28. 3-4. (D. The cows (Gāvaḥ), M. Jagatī, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (VI.14.18) prescribes the two ṛcs as the anuvākyā and yājyā respectively for the offering to the cows in the offerings for the Godesses (Devīnām Haviḥ Havimṣi)

B.C. The ṛcs are addressed to the cows and contain the word 'gāvaḥ'. Hence the viniyoga is based on liṅgapramāṇa and the ṛcs suit the context.

40.1-2. (D. Indra, M. Triṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (VI.4.10) prescribes these two ṛcs as the yājyās for the śastra of the Acchāvāka at the first and the second round respectively in the Atirātra.

B.C. According to AB (XVI.6) words 'andhas', 'piba' and 'mada' are the symbols of the offering verse in the Atirātra. These ṛcs contain piba, and 'madaya'. Thus the viniyoga is based on liṅgapramāṇa and the ṛcs are appropriate to the context.

44.14. (D. Indra, M. Triṣṭubh, R. Śaṁyu Bārhaspatya)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.12.4) prescribe the ṛc as the yājyā for the śastra of the Maitrāvaruṇa at the first and the second rounds respectively in the Atirātra.

B.C. Same as under 40.1,2. above.

44.15. (D. Indra, M. Triṣṭubh, R. Śaṁyu Bārhaspatya)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.8.3) prescribe the ṛc as the yājyā for the śastra of the Maitrāvaruṇa at the second and the first rounds respectively in the Atirātra.

B.C. Same as under 40. 1,2 above.

44.16. (D. Indra, M. Triṣṭubh, R. Śaṁyu Bārhaspatya)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.10.4) prescribe the ṛc as the yājyā for the śastra of the Maitrāvaruṇa at the third round and for the śastra of the Acchāvāka at the first round respectively in the Atirātra.

B.C. Same as under 40. 1,2 above.

49.7. (D. Sarasvatī, M. Triṣṭubh, R. Ṛjiśvan Bhāradvāja)

(1) A. ĀŚ (III.7.6) and ŚŚ (VI.10.2) prescribe the ṛc as the yājyā for the puroḍāśa and for the omentum at the animal-sacrifice to Sarasvatī in the Aikādaśinī in the Agniṣṭoma.

B.C. TB (II.8.2.?) cites the ṛc as the yājyā for the omentum in the above context. Thus the viniyoga given by ŚŚ (loc. cit.) has this Śrutipramāṇa. As for the viniyoga given by ĀŚ (loc. cit.), it may be taken as based on Liṅgapramāṇa.

(2) A. ĀŚ (V.20.6) includes the ṛc in the Āgnimāruta-śastra in the Agniṣṭoma.

B. AB (XIII.13) refers to the verse in the context in the words 'pāvīravīm śaṁsati'. The viniyoga is based on Śrutipramāṇa.

C. Praising the ṛc in the context, AB (loc. cit.) states, 'vāg vai sarasvatī pāvīravī vāry eva tad vācaṁ dadhāti'.

49.8. (D. Pūṣan, M. Triṣṭubh, R. Ṛjiśvan Bhāradvāja)

(1) A. ĀŚ (III.7.8) and ŚŚ (VI.10.4) prescribe the ṛc as the yājyā and anuvākyā respectively for the parts of the animal in the Animal-sacrifice to Pūṣan.

B.C. The viniyoga is based on Liṅgapramāṇa.

49.9. (D. Tvaṣṭṛ, M. Triṣṭubh, R. Ṛjiśvan Bhāradvāja)

(1) A. ĀŚ (III.8.1) and ŚŚ (II.87.2) prescribe the ṛc as the yājyā for the offering of the parts of the animal at the Animal-sacrifice to Tvaṣṭṛ and as the yājyā for the butter-portion to Tvaṣṭṛ in the Somayāga with Soyaṇa.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate as yājyā for Tvaṣṭṛ for it asks the Hotṛ to make offering to Tvaṣṭṛ.

50.14. (D. Ahirbudhnya, M. Triṣṭubh, R. Ṛjiśvan Bhāradvāja)

(1) A. ĀŚ (V.20.6) and ŚŚ (VIII.6.8) include the ṛc in the Āgnimāruta-śastra in the Agniṣṭoma.

B. AB (XIII.12) and KB (XVI.7) refer to this ṛc in the context, as the Ahirbudhniya. The viniyoga is based on Śrutipramāṇa.

C. Both AB and KB (loc. cit.) state that Ahirbudhnya is Agni and therefore the ṛc is appropriate to the context.

52. 7,15. (D. The Viśvedevas, M. Gāyatrī, R. Ṛjiśvan Bhāradvāja)

(1) A. ĀŚ (II.9.14) prescribes these ṛcs as the anuvākyā and the yājyā respectively for the offering of Caru to the Viśvedevas in the Āgrayaṇa-iṣṭi.

B.C. The ṛcs contain the name of the deity, the Viśvedevas and invite them to come to the sacrifice. The viniyoga is based on liṅgapramāṇa and the ṛcs suit the context.

52.13. (D. The Viśvedevas, M. Triṣṭubh, R. Ṛjiśvan Bhāradvāja)

(1) A. ĀŚ (III.7.10) and ŚŚ (VI.10.6) prescribe the ṛc as the yājyā and the anuvākyā respectively of the parts of the animal in the Animal-sacrifice to the Viśvedevas.

B.C. The viniyoga is based on liṅgapramāṇa.

(2) A. ĀŚ (V.18.13) and ŚŚ (VIII.3.19) prescribe the ṛc as the yājyā for the Vaiśvadeva-śastra in the Agniṣṭoma.

B. AB (XIII.6) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

C. The rc invokes the Viśvedevas to listen to the call of the sacrificer and to partake of the sacrifice. The ṛc is therefore appropriate to the context.

58.1. (D. Pūṣan, M. Triṣṭubh R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (IV.6.3) and ŚŚ (V.9.13) prescribe the ṛc in the Pravargyeṣṭi to be recited by the Hotṛ while the Advaryu lays a silver rukma beneath the Mahāvīra vessel.

B. AB (IV.2) and KB (VIII.4) cite the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

C. Pūṣan is the protector of the cattle. The vessel cantains milk of cows and goats and hence the ṛc invoking Pūṣan for protection and containing the word 'Śukra' which symbolises the silver rukma, is appropriate.

(2) A. ĀŚ (II.16.11 and III.7.8) and ŚŚ (III.13.13 and VI.10.4) prescribe the ṛc as the yājyā for the oblation to Pūṣan in the Vaiśvadevaparvan and as the yājyā for the offering of the omentum in the Animal-sacrifice to Pūṣan respectively.

B.C. The viniyoga is based on liṅgapramāṇa.

58. 3-4. (D. Pūṣan, M. Triṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (III.7.8) prescribes these ṛcs as the anuvākyās for the omentum and the puroḍāśa respectively in the Animal-sacrifice to Pūṣan. ŚŚ (VI.10.4), on the other hand, prescribes these ṛcs as the yājyās for the offering of the Puroḍāśa and the parts of the animal respectively in the context.

B.C. Same as under 58.1 above.

60.1. (D. Indra Agni, M. Triṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (II.17.15) prescribes the ṛc as the yājyā for the oblation to Indra Agni in the Varuṇapraghāsa-parvan.

B.C. The viniyoga is based on liṅgapramāṇa.

60. 2,3,13. (D. Indra-Agni, M. Triṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (III.V.11) prescribes the ṛcs 3 and 13 as the anuvākyās for the omentum and the parts of the animal respectively in the Animal-sacrifice for Indra-Agni.

ŚŚ (VI.10.9) prescribes ṛcs 2, 13, 3, 2 as the anuvākyās for the offering of the omentum, the Puroḍāśa and the parts of the animal in the same context.

B.C. Same as under 60.1. above.

69.3. (D. Indra —Viṣṇu, M. Triṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (VI.1.2) and ŚŚ (IX.4.7) prescribe the ṛc as the yājyā for the śastra of the Acchāvāka at the third-pressing in the ukthya.

B. According to AB (XVI.6) the word 'mada' is a symbol of the yājyā in the Somayāga. This ṛc has this symbol in 'madapatī madānām'. Thus the viniyoga is based on liṅgapramāṇa.

C. The ṛc invokes Indra and Viṣṇu to come to the Soma-sacrifice with wealth. The ṛc is therefore appropriate as yājyā.

69.7. (D. Indra-Viṣṇu, M. Triṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (V.5.19) and ŚŚ (VIII.2.10) prescribe the ṛc as the yājyā for the Prasthita libations of the Acchāvāka at the third pressing in the Agniṣṭoma.

B. AB (XXVIII.4) cites the ṛc in the above context. The viniyoga

is based on Śrutipramāṇa.

C. The ṛc has all the symbols of the yajya viz. 'piba', 'mada', and 'andhas' (Cf. AB XVI.6). Hence it is appropriate to the context.

Maṇḍala VII

1.3. (D. Agni, M. Virāj, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (II.1.30) and ŚŚ (II.2.15) prescribe the ṛc as the anuvākyā to Sviṣṭakṛt Agni at the third Pavamāneṣṭi (to Aditi) in the Agnyādheya.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context for it invites Agni to shine in the sacrifice.

1. 14,15. (D. Agni, M. Virāj, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (IV.3.2) prescribes these two ṛcs as the anuvākyā and the yājyā respectively for the offering to Agni Sviṣṭakṛt at the Prāyaṇīyeṣṭi in the Agniṣṭoma.

B. AB (II.4) cites the ṛcs for the same purpose. The viniyoga is thus based on Śrutipramāṇa.

C. AB (loc. cit.) explaining the significance of the ṛcs in the context states that the Gods won the world of heaven by sacrificing with the two Virāj verses and that the Virāj has thirty-three syllables and the Gods are also thirty-three; thus, through these verses all the Gods are made to share in the sacrifice at the very beginning.

1.18. (D. Agni, M. Virāj, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (II.1.30) and ŚŚ (II.2.15) prescribe the ṛc as the yājyā

for the offering to Agni Svistakrt at the third Pavamanesti (to Aditi) in the ~~Darsapurnamasesti~~ Agnyadheya.

B.C. Same as under (1) above.

2.1. (D. Agni, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. ĀS (III.2.6) prescribes the rc as the yājyā for the offering to Tvastr at the Patnīsamyājas in the Darśapūrnamāsesti.

B.C. The viniyoga is based on liṅgapramāṇa. The rc invokes Agni to partake of the sacrifice and is therefore appropriate as yājyā.

4.1. (D. Agni, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. ĀS (III.7.5) prescribes the rc as the yājyā for the offering of the omentum in the Animal-sacrifice to Agni.

B.C. TB (II.8.2.3) cites the rc for the same purpose. The viniyoga is based on Śrutipramāṇa.

8.4. (D. Agni, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. ĀS(IV.5.3) prescribes the rc as the yājyās for the offering to Agni Svistakrt at the Ātithyesti in the Agnistoma.

B. AB (III.6) cites the rc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) praises the rc in the context for Agni is called 'atithi' in the rc and thus the rc refers to the Ātithyesti and is, therefore, perfect in form.

9.5. (D. Agni, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. ĀS (III.7.10) prescribes the rc as the yājyā for the offering of the parts of the animal in the Animal-sacrifice to the Viśvedevas.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context for it invites Agni to the sacrifice.

11.2. (D. Agni, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. Āś (IX.9.7) prescribes the ṛc as the anuvākyā to Sviṣṭakṛt at the offering of Caru to Bṛhaspati in the Vājapeya .

B.C. TB (III.6.8.2) cites the ṛc as the anuvākyā to Sviṣṭakṛt The viniyoga is based on Śrutipramāṇa, and the ṛc is appropriate as it invokes Agni and expresses benediction.

15.10. (D. Agni, M. Gāyatrī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. Āś (II. 12.3) prescribes the ṛc as the anuvākyā for the first butter-portion in the Pavitryeṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context, for it refers to Agni 'Śuci' and 'pāvaka'.

(2) A. Āś (II.8.3) prescribes the ṛc as the yājyā for the offering to Agni Bhagin in the Anvārambhaṇīya-iṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc contains the word 'Bhagaḥ' and therefore it is appropriate to the context.

19.7. (D. Indra, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. Āś (II.10.4) prescribes the ṛc as the yājyā for the offering to Indra Trātṛ in the Āyuṣkāmeṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa. Indra is invoked to protect ('trāyasva') and therefore the ṛc is appropriate to the context.

21.6. (D. Indra, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (III.8.1) prescribes the ṛc as the anuvākyā for the offering of the omentum in the Animal-sacrifice to Indra Vṛtraghna.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc refers to as 'Vṛtraṁ jaghantha' and therefore it is appropriate to the context.

22.1. (D. Indra, M. Virāj, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (V.15.23) and ŚŚ (VII.20.11) prescribe the ṛc as the yājyā for the Niṣkevalya-śastra in the Agniṣṭoma.

B. AB (XII.11) cites the rc in the above context. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) states that if an abode is desired for the sacrificer an offering verse in Virāj should be used.

24.4. (D. Indra, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ŚŚ (VI.10.7) prescribes the ṛc as the yājyā of the puroḍāśa in the Animal-sacrifice to Indra.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context for it invokes Indra to bestow power and help.

27. 1-3. (D. Indra, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (III.7.11) prescribes the three ṛcs as the anuvākyās for the offering of the omentum, the purodasa and the parts of the animal in the Animal-sacrifice to Indra.

SS (VI.10.7) prescribes ṛcs 1 and 3 only as the anuvākyā for the omentum and the puroḍāśa respectively.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛcs are addressed to Indra and contain the name of the deity, therefore they are appropriate to the context. TB (II.8.2.5) differs from both ĀŚ and ŚŚ in the context.

36.9. (D. The Viśvedevas (the Maruts and Viṣṇu), M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VI.12.11) and ŚŚ (VIII.9.5) prescribe the ṛc to be recited by the priests in shuffling the goblets and in pouring out the contents of the goblets in the eastern or northern direction respectively at the end of the Camasonnayana rite in the Agniṣṭoma.

B.C. KB (XVIII.8) states in the context that the contents of the goblets are poured out with a verse addressed to Viṣṇu. This verse refers to Viṣṇu thus the viniyoga is based on liṅgapramāṇa. ~~The~~

38. 7-8. (D. The Vājins, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (II.16.14) and ŚŚ (III.8.23) prescribe the ṛcs as the anuvākyā and the yājyā respectively for the offering to the Vājins in the Vaiśvadevaparvan.

B.C. The viniyoga is based on liṅgapramāṇa. ~~Both the rcs are~~ Both the rcs are addressed to the Vājins; Therefore, the ṛcs are appropriate to the context.

45.1. (D. Savitṛ, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (III.7.14) and ŚŚ (VI.10.10) prescribe the ṛc as the anuvākyā for the omentum and the puroḍāśa respectively in the Animal-sacrifice to Savitṛ.

B.C. TB (II.8.6.1) cites the ṛc as the anuvākyā for the omentum in the context. The viniyoga given by ĀŚ (loc. cit.) is based on this

Śrutipramāṇa. The viniyoga given by ŚŚ (loc. cit.) is based on liṅgapramāṇa.

(2) A. ĀŚ (X.6.9) and ŚŚ (XVI.1.21) prescribe the ṛc as the yājyā for the offering to Savitṛ at the second and the first iṣṭis respectively in the Aśvamedha. There are three iṣṭis to Savitṛ in the Aśvamedha.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc is invokes Savitṛ and is therefore appropriate to the context.

45.3-4. (D. Savitṛ, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (X.6.9) prescribes these ṛcs as the anuvākyā and the yājyā respectively for the offering to Savitṛ at the third iṣṭi to Savitṛ in the Aśvamedha. ŚŚ (XVI.1.21) prescribes ṛc 3 only as the yājyā at the second iṣṭi in the above context.

B.C. Same as under 45.1 (2) above.

(2) A. ĀŚ (III.7.14) prescribes these two ṛcs as the anuvākyās for the puroḍāśa and the part of the animal in the Animal-sacrifice to Savitṛ.

B. TB (II.8.6.1) agrees only in respect of ṛc 3. That part of the viniyoga may be taken as based on this Śrutipramāṇa and the viniyoga of ṛc 4 may be said to be based on liṅgapramāṇa.

C. Both the ṛcs are appropriate in the context, as both invoke Savitṛ for prosperity.

51.1. (D. The Ādityas, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (V.7.13) and ŚŚ (VIII.1.4) prescribe the ṛc as the anuvākyā for the Āditya-graha in the Agniṣṭoma.

B.C. KB (XVI.1) states that a triṣṭubh verse is recited as the anuvākyā for the Āditya-graha. Thus the viniyoga is based on liṅgapramāṇa.

(2) A. ĀŚ (III.8.1) prescribes the ṛc as the anuvākya for the omentum in the Animal-sacrifice to the Ādityas.

B.C. TB (II.8.1.6) cites the verse for the same purpose. The viniyoga is thus based on Śrutipramāṇa.

51.2. (D. The Ādityas, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (V.17.3) and ŚŚ (VIII.1.8) prescribe the ṛc as the yājyā for the Āditya-graha in the Agniṣṭoma.

B. KB (XVI.1) simply states that a triṣṭubh verse is used as yājyā for the graha. But AB (XIII.5) mentions this verse for the purpose. The viniyoga is based on Śrutipramāṇa.

C. Both the Brāhmaṇas state that the offering verse should contain 'andhas', 'piba' and 'mada'. This verse contains 'mādayantām', 'pibantu' and 'Somam' and is therefore appropriate to the context.

53. 1-3. (D. Dyāvāpṛthivī, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (III.8.1) prescribes the ṛcs as the yājyās for the omentum in the Animal-sacrifice to Dyāvāpṛthivī.

B.C. The viniyoga is based on liṅgapramāṇa. As the ṛcs invoke and praise, the Heaven and Earth, they are appropriate to the context.

59. 8-9. (D. The Maruts, M. Triṣṭubh (8), Gāyatrī (9), R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ,(II.18.3) prescribes these two ṛcs as the anuvākyā and yājyā respectively for the offering to the Maruts Sāmtapanas in the Sākamedha-parvan. ŚŚ (III.15.6) reverses the order and prescribes ṛc 9 as anuvākyā and ṛc 8 as yājyā in the same context. The reason for this modification is the general principle that the anuvākyā should be in a shorter metre than the yājyā.

B.C. TS (IV.3.13) cite the rcs in the above context in the order shown by SS (loc. cit.). The viniyoga is based on lingapramana. The symbols of the Maruts Samtapanas in the rcs are 'tapisthena' (rc 8) and 'Samtapanah' (rc 9). The rcs are appropriate in the context.

59.10. (D. The Maruts, M. Gayatri , R. Vasistha Maitravaruni)

(1) A. AS (II.18.4) and SS (III.18.9) prescribe the rc as the anuvakya for the offering to the Maruts Grhamedhins in the Sakamedha-parvan.

B. TS (IV.3.13.5) cites the rc for the same purpose. The viniyoga is based on Srutipramana.

C. The rc invokes the Maruts Grhamedhins (grhamedhasa a gata) and is therefore appropriate to the context.

59.11. (D. The Maruts, M. Gayatri, R. Vasistha Maitravaruni)

(1) A. AS (II.16.11) and SS (III.13.14) prescribe the rc as the anuvakya for the offering to the Maruts in the Vaisvadeva-parvan.

B.C. The viniyoga is based on lingapramana and the rc is appropriate to the context, it invites the Maruts to the sacrifice.

62.1. (D. Surya, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. SS (XI.13.26) prescribes the rc as the last one in the trca to Surya which is to be recited after the Mahadivakirtya trca in the Visuvant.

B.C. The viniyoga is based on lingapramana. The rc is addressed to Surya and is therefore appropriate in the trca to Surya.

62.5. (D. Surya, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. SS (VIII.12.8) prescribes the rc as the yajya for the parts of the animal at the udayaniyesti in the Agnistoma.

B. KB (XVIII.13) cites the rc for the same purpose. The viniyoga is based on Srutipramana.

C. According to KB (loc. citt), the rc is appropriate, for it contains the word 'bahava' which is a symbol of the parts of the oblation.

68.2. (D. The Asvins, M. Viraj, R. Vasistha Maitravaruni)

(1) A. AS (VI.5.24) and SS (IX.20.32) prescribe the rc as the yajya for the Asvina-sastra in the Atiratra.

B. AB (XVII.5) mentions the rc in the context. KB (XVIII.5) does not mention the rc, but simply refers to a viraj verse. The viniyoga is based on Srutipramana.

C. The rc is appropriate, for it contains the words 'andhansi' and 'madyani', which according to the Brahmanas are a symbol of the offering verse.

86.8. (D. Varuna, M. Tristubh, R. Vasistha Maitravaruna)

(1) A. AS (III.7.15) prescribes the rc as the anuvakya for the purodasa at the Animal-sacrifice to Varuna at the Aikadasini in the Agnistoma.

B.C. The viniyoga is based on lingapramana and the rc is appropriate for it invokes Varuna.

87.6. (D. Varuna, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (III.7.15) prescribes the rc as the anuvakya for the omentum at the Animal-sacrifice for Varuna at the Aikadasini in the Agnistoma.

B.C. Same as under 86.6 above.

89.5. (D. Varuna, M. Jagati, R. Vasistha Maitravaruni)

(1) A. AS ((IV.11.6) prescribes the rc as the yajya for the oblation to Varuna in the oblations for the Devasus.

B.C. Same as under 86.8 above.

90.2. (D. Vāyu, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (II.20.4) prescribes the ṛc as the yājyā for the oblation to Vāyu in the Śunāsīrīya-parvan.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc is addressed to Vāyu and is therefore appropriate to the context.

(2) A. ĀŚ (III.8.1) prescribes the ṛc as the yājyā for the puroḍāśa in the Animal-sacrifice to Vāyu.

B.C. Same as under 90.2 above.

90.4. (D. Vāyu, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VIII.10.1) prescribes the ṛc as the third in the tṛca to Vāyu in the Praüga-śastra on the eighth day of the Daśarātra. The two other ṛcs are 91.1 and 3.

B. AB (XXIII.3) cites the ṛc in the above context and forms the tṛca in the same way. The viniyoga is based on this Śrutipramāṇa.

C. AB (loc. cit.) states that the tṛca is appropriate, for it contains two deities (uṣas and Āpaḥ), which is a symbol of the eighth day.

91.1,3. (D. Vāyu, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VIII.10.1) and ŚŚ (X.10.4) prescribes these two ṛcs as the first two of the Vāyavya-tṛca in the Praüga-śastra on the eighth day of the Daśarātra.

B.C. Same as under 90.4 above. But ŚŚ form the tṛca by adding 92.1 instead of 90.4.

91. 2,4-5. (D. Indra-Vāyu, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. According to ĀŚ (VIII.10.1) these three ṛcs form the tṛca to Indravāyu in the Praüga-śastra on the eighth day of the Daśarātra.

B.C. Same as under 90.4 above.

91.6. (D. Indra-Vāyu, M. Tristubh, R. Vasistha Maitrāvaruni)

(1) A. ĀŚ (VIII.9.2) prescribes the rc as the third in the trca to Indra-Vāyu in the Prauga-śastra on the seventh day of the Daśarātra. The other two rcs of the trca are 92.2,4.

B. AB (XXIII.1) cites the rc for the same purpose and forms the trca in the same way. The viniyoga is based on Śrutipramāna.

C. 92.2 which is the first rc of the trca contains the word 'pra' and according to AB (loc. cit.), it is the symbol of the seventh day.

92. 2,4. See under 91.6 above.

92. 1,3,5. (D. Vāyu, M. Tristubh, R. Vasistha Maitrāvaruni)

(1) A. ĀŚ (VIII.9.2) prescribes these three rcs to form the Vāyavya trca in the Prauga-śastra on the seventh day of the Daśarātra.

B. AB (XXIII.1) also forms the trca in the same way. The viniyoga is based on Śrutipramāna.

C. According to AB (loc. cit.) the trca is appropriate, for it contains 'ā' (rc 4) which is a symbol of the seventh day.

93.1. (D. Indra-Agni, M. Tristubh, R. Vasistha Maitrāvaruni)

(1) A. ĀŚ (III.7.13) and ŚŚ (VI.10.9) prescribe the rc as the yājyā for the omentum in the Animal-sacrifice to Indra Agni.

B.C. The viniyoga is based on liṅgapramāna. The rc invokes Indrāgnī to partake of the sacrifice and to give food to the sacrificer and thus it is appropriate to the context.

(2) A. ŚŚ (III.12.7) prescribes the rc as the yājyā for the oblation to Indrāgnī in the Āgrayanesti.

B.C. Same as under (1) above.

93.4. (D. Indra-Agni, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (III.7.13) and SS (VI.10.9) prescribe the rc as the yajya for the purodasa in the Animal-sacrifice for Indragni.

B.C. Same as under 93.1 above

(2) A. AS (I.6.1) prescribes the rc as the yajya for the oblation to Indragni in the Darsa-yaga.

B.C. Same as under 93.1 above.

94.1. (D. Indra-Agni, M. Gayatri, R. Vasistha Maitravaruni)

(1) A. SS (III.12.7) prescribes the rc as the anuvakya for the oblation to Indragni in the Agrayanesti.

B.C. The viniyoga rests on lingapramana. The rc is addressed to Indragni and therefore suits the context.

94.7. (D. Indra-Agni, M. Gayatri, R. Vasistha Maitravaruni)

(1) A. AS (I.6.1) and SS (I.8.11) prescribe the rc as the anuvakya for the oblation to Indragni in the Darsayaga.

B.C. The viniyoga is based on lingapramana. The rc invokes Indragni to come to the sacrifice with their help. The rc is appropriate to the context.

94.10. (D. Indra-Agni, M. Gayatri, R. Vasistha Maitravaruni)

(1) A. AS (VII.2.10) prescribes the rc as the opening verse (arambhaniya) in the Sastra of the Acchavaka at the morning-pressing in the Agnistoma.

B. AB (XXVII.3) cites the rc for the same purpose. The viniyoga is based on Srutipramana.

C. According to AB (loc. cit.) the rc is appropriate, for it invokes Indragni.

95. 1-4,7. (D. Sarasvati, M. Tristubh, R. Vasistha-Maitravarunī)

(1) A. AS (III.7.6) prescribes as the yajyas and anuvakyas in the Animal-sacrifice to Sarasvati. The order in which the rcs are employed in the context is to be noted. Rc 1 and 2 are the yajya and anuvakya respectively for the omentum and rcs 3 and 4 are the yajya and anuvakya respectively for the purodasa. SS (VI.10.2) prescribes only rc 7 as the yajya for the parts of the animal in the same sacrifice.

B.C. The viniyoga is based on lingapramana. The rcs, being addressed to Sarasvati, suit the context.

96.3. (D. Sarasvant, M. Tristubh, R. Vasistha Maitravarunī)

(1) A. SS (VI.11.8) prescribes the rc as the yajya for the omentum in the Animal-sacrifice to Sarasvant.

B.C. The viniyoga is based on lingapramana. The rc is addressed to Sarasvant and is therefore appropriate to the context.

96. 4-6. (D. Sarasvant, M. Gayatri, R. Vasistha Maitravarunī)

(1) A. AS (III.8.1) and SS (VI.11.8) prescribe these three rcs as the anuvakyas for the omentum, purodasa and the parts of the animal respectively in the Animal-sacrifice to Sarasvant.

B.C. The viniyoga is based on lingapramana. The rcs being addressed to Sarasvant are appropriate.

97.10. (D. Indra-Bṛhaspati, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VI.1.2) and ŚŚ (IX.3.4) prescribe the ṛc as the yājyā for the śastra of the Brāhmaṇācchaṁsin at the third pressing in the ukthya.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc invokes Bṛhaspati with Indra for protection and therefore the ṛc suits the context.

(2) A. ĀŚ (IX.9.14) prescribes the ṛc as the concluding one in the extra uktha śastra in the Vājapeya.

B.C. Same as under (1) above.

99. 1-3. (D. Viṣṇu, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (III.8.1) prescribes these three ṛcs as the yājyā for the puroḍāśa, anuvākyā for the omentum and yājyā for the parts of the animal respectively in the Animal-sacrifice to Viṣṇu.

B.C. TB (II.8.3.2) agrees only in the viniyoga of ṛc 1. That part of the viniyoga is based on Śrutipramāṇa and the rest is based on liṅgapramāṇa. The ṛcs invoke Viṣṇu and are therefore appropriate to the context.

99.7. (D. Viṣṇu, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (III.13.14) prescribes the ṛc as the anuvākyā for the offering to Viṣṇu śipiviṣṭa in the Abhyudayeṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc invokes Viṣṇu-śipiviṣṭa and therefore it is appropriate to the context.

(2) A. ŚŚ (I.8.9) prescribes the ṛc as the yājyā for the whispered (upāṁśu) offering to Viṣṇu in the Darśapūrṇamāsa.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc, being addressed to Viṣṇu is appropriate.

100. 2,3,4. (D. Viṣṇu, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (III.8.1) prescribes these three ṛcs as the anuvākyā for the puroḍāśa and yājyā and anuvākyā for the omentum respectively in the * Animal-sacrifice to Viṣṇu.

B.C. The viniyoga is based on liṅgapramāṇa.

100.3. (D. Viṣṇu, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(2) A. ĀŚ (I.6.1) prescribes the ṛc as the yājyā for the whispered (upāṁśu) offering to Viṣṇu in the Darśapūrṇamāsa-iṣṭi.

B.C. Same as under 99.7.(2) above.

100.5. (D. Viṣṇu, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (III.13.14) prescribes the ṛc as the yājyā for the offering to Viṣṇu-Śipiviṣṭa in the Abhyudayeṣṭi.

B.C. Same as under 99.7 (1) above.

102.1. (D. Parjanya, M. Gāyatrī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (II.15.2) and ŚŚ (III.13.44) prescribe the rc as the anuvākyā for the offering to Parjanya in the Vaiśvadevaparvan.

B.C. The viniyoga is based on liṅgapramāṇa. The rc is in prise of Parjanya and therefore is appropriate as anuvākyā.

Maṇḍala VIII

1.1. (D. Indra, M. Bṛhatī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (V.12.9) prescribes the ṛc in the recitation of the Grāvastut at the midday-pressing in the Agniṣṭoma.

B.C. AB (XXVI.1) dealing with the context, simply says that the Grāvastut should recited unlimited number of verses and does not specify the verses. The mid-day pressing is destined for Indra and this rc refers to Indra. The viniyoga is based on liṅgapramāṇa.

5.11. (D. The Aśvins, M. Gāyatrī, R. Brahmatithi Kaṇva)

(1) A. ĀŚ (V.5) and ŚS (VII.2.10) prescribe the rc as the yājyā for the Aśvina-graha in the Agniṣṭoma.

B.C. According to AB (XVI.6) one of the symbols of the offering verses is some form of 'pā' (to drink), which occurs in this rc in 'pibatam'. Thus the viniyoga is based on liṅgapramāṇa and the rc is appropriate as it invites the Aśvins to the Soma-draught.

5.14. (D. The Aśvins, M. Gāyatrī, R. Brahmatithi Kaṇva)

(1) A. ĀŚ (IV.7.4) and ŚŚ (V.10.21) prescribe the rc as one of the two yājyās for the oblation of the gharma at the afternoon Pravargya in the Agniṣṭoma.

B. AB (IV.5) cites the rc in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (XVI.6) the word 'Piba' and 'mada' are the symbols of an offering verse. This verse contains 'Pibatam' and 'madasya'. Hence it is appropriate to the context.

6.1. (D. Indra, M. Gāyatrī, R. Vatsa Kaṇva)

(1) A. ĀŚ (I.6.1) and ŚŚ (I.8.13) prescribe the rc as the anuvākyā for the oblation to Mahendra in the Darśayāga.

B.C. The viniyoga is based on lingapramāna. The rc is addressed to Mahān Indra (i.e. Mahendra) and hence is appropriate to the context.

7.8. (D. The Maruts, M. Gāyatrī, R. Punarvatsa Kānva)

(1) A. ĀS (II.13.7) prescribes the rc as the anuvākya for the oblation to Sūrya in the Kāriristi.

B.C. The viniyoga is based on lingapramāna. The rc contains the the word 'Sūryāya'. The Maruts are referred to in the rc as making the path for Sūrya to tread. The Maruts are also connected with rains. The rc is appropriate to the context.

7.22. (D. The Maruts, M. Gāyatrī, R. Punarvatsa Kānva)

(1) A. ĀS (IV.7.4) prescribes the rc to be recited at the Pravargyesti in the Agnistoma, when the Mahavīra has been filled with milk.

B.C. AB (IV.5) cites the rc for the same purpose. The viniyoga is based on Śrutipramāna.

9.7. (D. The Aśvins, M. Anustubh, R. Śaśakarna Kānva)

(1) A. ĀŚ (IV.7.4) and ŚŚ (V.10.11) prescribe the rc to be recited in the Pravargyesti, while the milk is being poured in the Mahavira.

B. AB (IV.5) and KB (VIII.7) cite the rc for the same purpose. The viniyoga is based on Śrutipramāna.

C. The rc refers to the gharma being poured in the words 'ā somam madhumattamam gharmam siñcad atharvani'. The verse is appropriate to the context.

11.1. (D. Agni, M. Gāyatrī, R. Vatsa Kāṇva)

(1) A. ĀŚ (III.13.12) and SS (II.4.8) prescribe the ṛc as the anuvākyā to Agni Vratapati in the Ānvārambhaṇīyā-iṣṭi.

B. AB (XXXII.7) cites the ṛc as the anuvākyā to Agni Vratapati. The viniyoga is based on Śrutipramāṇa.

C. The ṛc is appropriate to the context, for it refers to Agni as Vratapa (tvam agne vratapā asi).

17.10. (D. Indra, M. Gāyatrī, R. Irimbithi Kāṇva)

(1) A. ĀŚ (III.13.14) prescribes the ṛc as the anuvākyā for the offering to Indra Pradātṛ in the Abhyudayeṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa for Indra is referred to as the bestower of wealth in the ṛc and therefore the ṛc is appropriate to the context.

26. 21,24-25. (D. Vāyu, M. Gāyatrī (21,25), uṣṇih (24), R. Viśvamanas Vaiyaśva)

(1) A. ĀŚ (III.8.1) prescribes the ṛcs as the anuvākyās for the omentum, the puroḍāśa and the parts of the animal respectively in an Animal-sacrifice to Vāyu.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛcs, being addressed to Vāyu are appropriate.

(2) A. ŚŚ (XI.8.3) includes ṛcs 21 and 25 in the tṛca to Vāyu in the Praüga śastra on the fifth day of the Daśarātra.

B.C. Same as under (1) above.

26. 24-25. (D. Vāyu, M. Usnih, R. Viśvamanas Vaiyaśva)

(1) A. ĀŚ (VIII.10.5) includes the two ṛcs in the trca to Vāyu in the Praüga śastra on the third day of the Daśarātra.

B. AB (XXI.1) cites the rcs in the same context. The viniyoga is based on Śrutipramāna.

C. According to AB (loc. cit.) the trca is appropriate for it is in uṣṇih, which is a symbol of the third day.

38.7. (D. Indra, Agni, M. Gāyatrī, R. Śyāvāśva Ātreya)

(1) A. ĀŚ (V.7.6) and ŚŚ (VII.7.2) prescribe the ṛc as the yājyā for the śastra of the Acchāvāka at the morning-pressing in the Agnistoma.

B. AB (XXVIII.2) and KB (XXVIII.7) cite the ṛc for the same purpose. The viniyoga is based on Śrutipramāna.

C. Both the Brāhmanas praise the ṛc as perfect in the context, for it invokes Indra and Agni together with other Gods to come to the Soma-draught at the morning-pressing.

42.1. (D. Varuṇa, M. Tristubh, R. Nābhāka Kaṇva)

(1) A. ĀŚ (IV.10.5) and ŚŚ (V.14.19) prescribe the rc in the Agnīṣomapraṇayana, and as the verse preceding the concluding verse respectively.

B. AB (V.4) and KB (IX.6) cite the rc in the above context. the viniyoga is based on Śrutipramāna.

C. According to AB (loc. cit.), so long as Soma is tied up. He he has Varuṇa for his deity and therefore this verse is appropriate to the cntext.

(2) A. ĀŚ (III.7.15) and ŚŚ (VI.10.11) prescribe the rc as the yājyā for the parts of the animal and the anuvākyā for the omentum respectively

in the Animal-sacrifice to Varuna.

B.C. The viniyoga is based on lingapramāna, and the rc being addressed to Varuna, is appropriate both as yājyā and anuvākyā.

42.2. (D. Varuṇa, M. Triṣṭubh, R. Nābhāka Kāṇva)

(1) A. ĀS (IV.10.15) prescribes the rc as an optional concluding verse in the recitation of the Hotr in the Agnīṣomapraṇayana. SS (V.14.18) prescribes it in the same context, while the Hotr enters the shed.

B. AB (V.4) and KB (IX.6) cite the rc in the above contexts. The viniyoga is based on Śrutipramāṇa.

C. Same as under 42.1 (1) above.

(2) A. ĀŚ (III.7.15) and ŚŚ (VI.10.11) prescribe the rc as the anuvākyā for the parts, of the animal and the yājyā for the omentum respectively in the Animal-sacrifice to Varuna.

B.C. Same as under 42.1 (2) above.

42.3. (D. Varuṇa, M. Tristubh, R. Nābhāka Kāṇva)

(1) A. ŚŚ (VI.10.11) prescribes the ṛc as the yājyā for the puroḍāśa in the Animal-sacrifice to Varuṇa.

B.C. Same as under 42.1 (2) above.

43.9. (D. Agni, M. Gāyatrī, R. Virūpa Āṅgirasa)

(1) A. ĀŚ (II.13.4) and ŚŚ (VIII.11.3) prescribe the ṛc as the anuvākyā for the butter-portion in the Avabhṛtheṣṭi.

B. KB (XVIII.10) remarks about the yājyā and anuvākyā in the context —— 'apsumantau haike kurvanti'. The viniyoga is based on liṅgapramāṇa for Agni in the waters is referred to in the ṛc.

C. Though KB (loc. cit.) has recommended that the butter portion should refer to the killing of Vrtra, SS (loc. cit.) here follows the tradition that is referred to by KB (loc. cit.) as eke.

43.11. (D. Agni, M. Gāyatrī, R. Virūpa Āngirasa)

(1) A. ĀS (V.5.18) and SS (VII.4.10) prescribe the rc as the prasthita for the Āgnīdhra in the Agnistoma.

B. AB (XXVIII.2) and KB (XXVIII.3) cite the rc for the same purpose. The viniyoga is based on Srutipramāna.

C. According to AB (loc. cit.) the rc suits the context for in 'Somaprasthāya vedhase' it refers to Indra and thus connects the libation with Indra. KB (loc. cit.) on the other hand holds the rc appropriate, for it refers to Agni and the Āgnīdhra is associated with the Kindling of Agni and thus a verse to Agni suits his libation.

43.14. (D. Agni, M. Gāyatrī, R. Virūpa Āngirasa)

(1) A. ĀS (II.16.7) and SS (III.13.17) include the rc amongst those which are recited while fire is churned for the sacrifice (Agnimanthanīyā).

B. AB (III.5) and KB (VIII.1) cite the rc in the above context. The viniyoga is based on Srutipramāna.

C. The rc refers to Agni being united with Agni and therefore suits the context.

44.1. (D. Agni, M. Gāyatrī, R. Virūpa Āngirasa)

(1) A. ĀS (IV.5.3) prescribes the rc as the anuvākyā for the first butter-portion at the Ātithyesti in the Agnistoma.

B. AB (III.6) cites the rc in the above context. The viniyoga is based on Srutipramāna.

C. 'ghrtair bodhayatatithim' says the rc and is therefore appropriate to the context.

44.12. (D. Agni, M. Gāyatrī, R. Virūpa Āngirasa)

(1) A. ĀS (I. 5.35) and SS (I.3.2) prescribe the rc as the anuvākyā for the first butter-portion in the Darsayāga.

B.C. The viniyoga is based on lingapramāna.

44.16. (D. Agni, M. Gāyatrī, R. Virūpa Āngirasa)

(1) A. ĀS (I.6.1) and SS (I.3.4) prescribe the rc as the anuvākyā for the purodāśa to Agni in the Darsapūrnamāsesti.

B.C. The viniyoga is based on lingapramāna and the rc, praising Agni, suits the context.

44.17. (D. Agni, M. Gāyatrī, R. Virūpa Āngirasa)

(1) A. ĀS (II.1.25) and ŚS (II.2.10) prescribe the rc as the yājyā for the offering to Agni Suci at the second Pavamānesti in the Agnyādheya.

B. AB (XXXII.6) cites the rc as the yājyā for Agni Śuci. The viniyoga is based on Śrutipramāna.

C. The rc praises the 'śucayah' of Agni and is therefore appropriate to the context.

44.21. (D. Agni, M. Gāyatrī, R. Virūpa Āngirasa)

(1) A. ĀS (II.1.25) and ŚS (II.2.10) prescribe the rc as the anuvākyā for the offering to Agni Śuci at the second Pavamānesti in the Agnyādheya.

The viniyoga is based on lingapramāna

B.C. Agni is referred to as Śuci in the rc and the rc is appropriate to the context.

45.1. (D. Agni Indra, M. Gayatri, R. Visoka Kanva)

(1) A. AS (II.9.14) and SS (III.12.8) prescribe the rc as the anuvakya for the oblation to Agni-Indra in the Agrayanesti.

B.C. The viniyoga is based on lingapramana and as the rc speaks of both Agni Indra, it is appropriate in the context.

46.25. (D. Vayu, M. Brhati, R. Vasa Asvya)

(1) A. AS (VII.12.7) and SS (X.C.6) prescribe the rc as the third verse in the trca to Vayu in the Prauga sastra on the fifth day of the Dasaratra.

B. AB (XXII.1) cites the rc for the same purpose. The xx viniyoga is based on Srutipramana.

C. According to AB (loc. cit.), Brhati is the symbol of the fifth day and therefore the rc is appropriate to the context.

48.2. (D. Soma, M. Tristubh, R. Pragatha Ghaura)

(1) A. AS (IV.10.5) and SS (V.14.18) prescribe the rc to be x recited when Soma is being placed in the Havirdhana shed and when the Hotr enters the shed follwing other priests respectively in the Agnisomapranayana.

B. AB (V.4) and KB (IX.6) cite the rc in the contexts shown by AS and SS (loc. cit.) reppectively. The viniyoga is based on Srutipramana.

C. The rc refers to the entering of Soma and therefore it is appropriate to the context.

48.3. (D. Soma, M. Tristubh, R. Pragatha Ghaura)

(1) A. AS (V.6.26) prescribes the rc to be recited by the priests after drinking Soma in the Agnistoma.

B. AB (XXXIX.8) cites the rc for the same purpose in the Mahābhiṣeka of a king, therefore the rc is to be recited by the king when he has drunk the Surā after his anointment. The viniyoga is based on this Śrutipramāṇa.

C. The rc refers to Soma having been drunk and therefore it is appropriate to the context.

48.4. (D. Soma, M. Tristubh, R. Pragātha Ghaura)

(1) A. ĀŚ (V.6.26) and ŚŚ (VII.5.15) prescribe the rc to be recited while touching the breast after the partaking of Soma in the Agniṣṭoma.

B.C. The viniyoga is based on liṅgapramāṇa. The rc prays to Soma to be beneficial to one's heart and therefore it is appropriate to the context.

48.13. (D. Soma, M. Triṣṭubh, R. Pragātha Ghaura)

(1) A. ĀŚ (II.19.22) and ŚŚ (III.16.4) prescribe the rc as the yājyā for the puroḍāśa to Soma Pitrmant in the Mahāpitryajña or Pitryeṣṭi.

B.C. TB (II.6.16.1) cites the rc in the same context. The viniyoga is based on Śrutipramāṇa. The rc speaks of Soma in association with the fathers and therefore the rc is appropriate to the context.

(2) A. ĀŚ (V.19.1) and ŚŚ (VIII.4.2) prescribes the rc as the yājyā for the offering of Caru to Soma at the third pressing in the Agniṣṭoma.

B. AB (XIII.8) cites the rc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the rc is appropriate, for it contains the word 'pitrbhih', as the offering is for the fathers.

48.15. (D. Soma, M. Tristubh, R. Pragātha Ghaura)

(1) A. ĀŚ (II.10) prescribes the rc as the anuvākyā for the offering of the parts of the animal in the Animal-sacrifice to Soma.

B.C. The viniyoga is based on lingapramāna.

65.8. (D. Indra, M. Gāyatrī, R. Pragātha Kānva)

(1) A. ĀS (V.5.18) and SS (VII.4.3) prescribe the rc as the Prasthita yājyā of the Hotr yājyā at the morning-pressing in the Agnistoma.

B. AB (XXVIII.2) and KB (XIII.6) cite the rc for the same purpose. The viniyoga is based on Śrutipramāna.

C. According to AB (loc. cit.) the rc is perfect in the context, for it contains the word 'piba'.

67.1. (D. The Ādityas, M. Gāyatrī, R. Matsya Sammada)

(1) A. ŚS (IX.24.3) prescribes the rc as the anuvākyā for the offering to the Ādityas in the Dīksanīyesti in the Somayāga with Cayana.

B.C. The viniyoga is based on lingapramāna.

67.10. (D. Aditi, M. Gāyatrī, R. Matsya Sammada)

(1) A. ĀŚ (II.1.29) and ŚS (II.2.14) prescribe the rc as the anuvākyā for the oblation to Aditi at the third Pavamānesti in the Agnyādheya.

B.C. The viniyoga is based on lingapramāna. The rc is addressed to Aditi and is, therefore appropriate to the context.

69.7. (D. Indra, M. Anustubh, R. Priyamedha Āngirasa)

(1) A. ĀŚ (VI.2.12) and ŚS (IX.6.18) prescribe the rc as the concluding one in the Sodaśi-śastra.

B. AB (XVI.4) and KB (XVII.3) cite the rc in the above context. The viniyoga is based on Srutipramana.

C. Both the Brahmanas praise the rc for its referring, to Vistapa, which is the highest heaven and thus by reciting this rc the sacrificer is led to the highest Heaven.

69.16. (D. Indra, M. Anustubh, R. Priyamedha Angirasa)

(1) A. SS (IX.2.15) prescribes the rc in the Anustubh part of the Sodasi-sastra.

B. KB (XVII.3) cites the rc in the above context. The viniyoga is based on Srutipramana.

C. According to KB (loc. cit.), the Sodasin is connected with Anustubh and by reciting Anustubh verses, it is made to prosper by its own symbol.

72. 7-8,13,16 . (D. Agni or Soma, M. Gayatri, R. Haryata Pragatha)

(1) A. AS (IV.7.4) and SS (V.10.8.9,11) prescribe these rcs to be recited in the Pravargyabhistava on the following occassions --- while the cow is milked (7,8), when the cow has been milked (16), and when the goat milk is being mixed with the cow-milk (13).

B. AB (IV.5) cites the rcs in the above context. KB (VIII.7) simply says that appropriate verses are recited. The viniyoga is based on Srutipramana.

C. AB (loc. cit.) praises these rcs appropriate to the context, because of the occurance of the words, 'duhanti' (rc 7), 'adhuksat (rc 16) and 'a sincata' (rc 13), But it is interesting to note that the

hymn describes the churning of fire or the pressing of Soma in a metaphorical way, as if it were being milked out. The viniyoga thus may be said to be based on superficial considerations.

(2) A. ĀŚ (V.12.15) prescribes ṛcs 7, 8 and 10 in the recitation of the Grāvastut at the midday-pressing in the Agniṣṭoma.

B.C. AB (XXVI.1,2) describes the function of the Grāvastut, but does not mention specific ṛcs for his recitation. The viniyoga is based on liṅgapramāṇa. The ṛcs contain words like 'duhanti' and 'adhukṣat' which indicate the pressing of Soma and therefore are appropriate to the context.

75.4. (D. Agni, M. Gāyatrī, R. Virūpa Āṅgirasa)

(1) A. ĀŚ (I.6.1) prescribes the ṛc as an optional yājyā for the oblation to Agni in the Darśapūrṇamāseṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc is addressed to Agni and contains the name of the deity and is therefore appropriate to the context.

(2) A. ŚŚ (II.11.2) prescribes the ṛc in paying reverence to the Āhavanīya in the Agnyādheya.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc praises Agni and is therefore appropriate to the context.

77.1. (D. Indra, M. Gāyatrī, R. Kurusuti Kāṇva)

(1) A.B.C. AĀ (V.2.3.2) cites the ṛc in the Gāyatrī-group of verses to Indra in the Niṣkevalya-śastra in the Mahāvrata.

80.1. (D. Indra, M. Gāyatrī, R. Ekadyu Naudhasa)

(1) A.B.C. AĀ (V.2.3.2) cites the rc in the Gāyatrī-group of verses to Indra in the Niskevalya-sastra in the Manāvrata.

81. 1,6. (D. Indra, M. Gayatri, R. Kusidin Kānva)

(1) A. SS (VII.15.3) prescribes these three rcs in the recitation of the Grāvastut at the midday-pressing in the Agnistoma . ĀS (V.12.9) cites only rc 1 in the context.

B.C. AB and KB do not mention particular rcs in the context. The viniyoga is based on lingapramāna.

84.8. (D. Agni, M. Gāyatrī, R. Usanas Kānya)

(1) A. ĀS (II.16.7) and SS (III.13.17) include the rc among those which are recited while fire is being churned (Agnimanthanīya rc).

B. AB (III.4) and KB (VIII.1) cite the rc in the above context. The viniyoga is based on Srutipramāna.

C. The rc refers to Agni being brightened (by the priests or house holders) and thus is appropriate to the context.

93.34. (D. The Rbhus, M. Gāyatrī, R. Sukaksa Āngirasa)

(1) A. ĀS (VIII.11.3) and SS (X.11.8) prescribes the rc in the trca to the Rbhus in the Vaisvadeva-sastra on the ninth day of the Dasarātra. (I.20.7,8 are the two other rcs of the trca).

B. AB (XXIV.2) and KB (XXVI.17) cite the rc in the above context. The viniyoga is based on Srutipramāna.

C. According to KB (loc. cit.) there is repetition in 'rbhuksanam rbhum' and 'Vājīvājinam' and repetition is a symbol of the ninth day.

97.1-2. (D. Indra, M. Brhatī, R. Rebha Kāsyapa)

(1) A. ĀS (VII.4.3) prescribes the two ṛcs in the Anurūpa-tṛca for the Brāhmaṇācchaṃsin at the midday-pressing on the Caturviṁśa-day. ŚS (XI.11.15) prescribes only ṛc 1 in the Anurūpa-tṛca on the first Svarasāman day.

B.C. The viniyoga is based on lingapramāṇa.

97.13. (D. Indra, M. Atijagatī, R. Rebha Kāśyapa)

(1) A. ĀS (VII.4.3) and ŚS (XII.4.9) prescribes this ṛc as the first in the Anurūpa-tṛca for the Brāhmaṇācchaṃsin at the midday-pressing on the Caturviṁśa day and on the fourth day of the Dasarātra respectively; (other two ṛcs are I.175.1 and VI.42.4).

B.C. The viniyoga is based on liṅgapramāṇa.

100.10-11. (D. Vāc. M. Tristubh, R. Nema Bhārgava)

(1) A. ĀS (III.8.1) prescribes these two rcs as the anuvākyā for the omentum and yājyā for the parts of the animal respectively in the Animal-sacrifice to Vāc.

B.C. The viniyoga is based on lingapramāṇa. The rcs are addressed to Vāk and are appropriate in a general way.

101. 1-2,5. (D. Mitra Varuna, M. Brhatī, R. Jamadagni Bhārgava)

(1) A. ŚS (X.6.6) prescribes these three ṛcs to make up the trca to Mitra Varuna in the Prauga śastra on the fifth day of the Daśarātra.

B.C. KB (XXIII.1), dealing with the context, simply states that the Prauga is in Brhatī. The viniyoga is based on liṅgapramāṇa. According to KB (loc. cit.) Brhatī is the symbol of the fifth day.

101. 9-10. (D. Vāyu, M. Bṛhatī, R. Jamadagni Bhārgava)

(1) A. ĀS (VII.12.7) and ŚS (X.8.6) prescribe these two ṛcs in the tṛca to Vāyu in the Praüga-śastra on the fifth day of the Daśarātra.

B.C. AB (XXII.1) cites the rcs in the above context. The viniyoga is based on Srutipramāna. Bṛhatī, according to AB and KB is the symbol of the fifth day. These ṛcs, being in Bṛhatī are appropriate to the context.

102.1. (D. Agni, M. Gāyatrī, R. Prayoga Bhārgava)

(1) A. ĀS (IV.11.6) prescribes the ṛc as the anuvākyā for the oblation to Agni-Gṛhapati in the offerings to the Devasus.

B.C. Agni is addressed as Gṛhapati in the rc. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context.

102.6. (D. Agni, M. Gāyatrī, R. Prayoga Bhārgava)

(1) A. ĀS (II.8.6) prescribes the ṛc as the anuvākyā for the offering to Agni Bhagin in the Anvārambhanīyeṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa. The word 'bhaga' occurs in the rc with reference to Agni and thus the ṛc is appropriate to the context.

Maṇḍala IX

8.4. (D. Soma Pavamāna, M. Gāyatrī, R. Asita or Devala Kāśyapa)

(1) A. ŚŚ (V.12.15) and ŚŚ (VII.15.7) prescribe the ṛc to be recited by the Grāvastut when Soma is being cleansed during the pressing in the Somayāga.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc refers to Soma being cleansed by the ten fingers. The ṛc is perfect in the context.

11.6. (D. Soma Pavamāna, M. Gāyatrī, R. Asita or Devala Kāśyapa)

(1) A. ĀŚ (IV.7.4) and ŚŚ (V.10.7) prescribe the ṛc to be recited when the milker sits down near the cow at the Pravargyeṣṭi in the Agniṣṭoma.

B. AB (IV.5) cites the rc in the above context. The viniyoga is based on Śrutipramāṇa.

C. The rc refers to sitting near with reverences though with reference to Soma Pavamāna; but as the Pravargya is connected with Somayāga, the rc was thought to be suitable to the context.

15. 7-8. (D. Soma Pavamāna, M. Gāyatrī, R. Asita or Devala Kāśyapa)

(1) A. ŚŚ (VII.15.7) prescribes these two ṛcs (together with 8.4) above.) to be recited by the Grāvastut while Soma is being cleansed during the pressing in the Somayāga. ĀŚ (V.12.15) prescribes only ṛc 8 (together with 8.4 above) in the context.

B.C. Same as under 8.4 above.

17.4. (D. Soma Pavamāna, M. Gāyatrī, R. Asita or Devala Kāśyapa)

(1) A. ŚŚ (VII.15.8) prescribes the ṛc to be recited by the Grāvastut at the pressing of Soma while Soma is being poured in the Kalaśa.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context, for the Soma-juice running into the Kalaśa.

(2) A. ĀŚ (V.12.15) prescribes the ṛc as the yājyā for the second butter-portion in the Pavitryeṣṭi.

B.C. The viniyoga is based on lingapramāṇa, as the ṛc contains the word Pavitra in 'Pavitre pariṣicyate. The application can be said to be based on superficial considerations.

33.1-2. (D. Soma Pavamāna, M. Gāyatrī, R. Trita Āptya)

(1) A. ŚS (VII.15.13) prescribes the two ṛcs to be recited by the Grāvastut while the straining-cloth is spread out over the Kalaśa during the pressing of Soma in the Somayāga.

B.C. The viniyoga is based on lingapramāṇa and the ṛcs are perfect in the context, as they speak of the Soma-juice being filtered in the Kalaśa.

65.14. (D. Soma Pavamāna, M. Gāyatrī, R. Jamadagni Bhārgava)

(1) A.B.C: Same as under 17.4 (2) above.

66. 19,21. (D. Agni Pavamāna, M. Gāyatrī, R. Vaikhānasas)

(1) A. ĀŚ (II.1.20) and ŚS (II.2.5) prescribe the ṛcs as the anuvākyā and yājyā respectively to Agni Pavamāna at the first Pavamaneṣṭi in the Agnyādheya.

B.C. The viniyoga is based on lingapramāṇa and the ṛcs are perfect in the context as they are addressed to Agni Pavamāna.

67. 14-15. (D. Soma Pavamāna, M. Gāyatrī, R. Viśvāmitra Gāthina)

(1) A.B.C. Same as under 17.4 (1) above, except that ŚS (VII.15.14) has only rc 15, while ĀŚ (V.12.15) has both.

67.23. (D. Agni Pavamāna, M. Gāyatrī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (II.12.4) prescribes the rc as the yājyā for the first butter-portion in the Pavitryeṣṭi.

B.C. The viniyoga is based on lingapramāṇa and the ṛc is perfect as it invokes Agni to Purify by its purifying flame.

67.29. (D. Soma Pavamāna, M. Gāyatrī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (IV.10.3) and ŚŚ (V.14.15) prescribe the ṛc to be recited by the Hotṛ while an oblation is being offered on the Āhavanīya at the Agni Soma Praṇayana in the Agniṣṭoma.

B. AB (V.4) and KB (IX.6) cite the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

C. The rc is appropriate to the context as it speaks of approaching the dear Soma with oblations.

71.6. (D. Soma Pavamāna, M. Jagatī, R. Ṛṣabha Vaiśvāmitra)

(1) A. ĀŚ (IV.10.5) and ŚŚ (V.14.19) prescribe the ṛc to be recited during the Agni-Soma-Praṇayana, when the Soma has been deposited in the Southern Havirdhāna cart.

B. AB (V.4) and KB (IX.6) cite the rc in the above context. The viniyoga is based on Srutipramāṇa.

C. The rc refers to Soma being seated in His proper place and therefore it is appropriate to the context.

(2) A. ĀŚ (IV.7.4) prescribes the rc to be recited while the Mahāvīra is being placed on its seat.

B.C. AB (IV.5) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa. The ṛc is appropriate as it refers to the act of being seated.

74.4. (D.Soma Pavamāna, M. Jagatī, R. Kakṣīvān Dairghatamasa)

(1) A. ĀŚ (IV.7.4) and ŚŚ (V.10.8) prescribe the ṛc to be recited by the Hotṛ in the Pravargyeṣṭi while the cow is being milked.

B.C. AB (IV.5) cites the ṛc in the above context and thus the viniyoga is based on Śrutipramāṇa. The ṛc is appropriate to the context, for it alludes to milking.

83. 1-4. (D. Soma Pavamāna, M. Jagatī, R. Pavitra Āṅgirasa)

(1) A. ĀŚ (IV.6.3) and ŚŚ (V.9.15) prescribe these verses to be recited at the Pravargyeṣṭi in the Agniṣṭoma.

B.C. AB (IV.5) and KB (VIII.5) cite the ṛcs in the above context. The viniyoga is based on Śrutipramāṇa and the ṛcs are appropriate to the context.

96.6. (D. Soma Pavamāna, M. Triṣṭubh, R. Pratardana Daivodāsi)

(1) A. ĀŚ (IV.11.6) prescribes the rc as the yājyā to Soma Vanaspati in the offerings of oblations to the Devasus.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context, for it praises Soma as 'Svadhitir vanānām' etc.

96.11. (D. Soma Pavamāna, M. Triṣṭubh, R.Pratardana Daivodāsi)

(1) A. ĀŚ (II.19.22) prescribes the ṛc as the second Anuvākyā to the Pitṛs Somavants in the Mahāpitṛyajña.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context for Soma is praised as being instrumental in getting great works done by the Pitṛs.

107.21. (D. Soma Pavamāna, M. Bṛhatī, R. The Saptarṣis)

(1) A. ĀŚ (V.12.15) prescribes the ṛc to be recited by the Grāvastut while the Soma is being cleansed during the pressing of Soma in the Agniṣṭoma.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is perfect in the context as it speaks of the Soma being cleansed.

Maṇḍala X

1.5. (D. Agni, M. Triṣṭubh, R. Trita Āptya)

(1) A. ĀŚ (IV.5.3) and ŚŚ (V.7.4) prescribe the ṛc as the anuvākyā to the Sviṣṭakṛt at the Ātithyeṣṭi in the Agniṣṭoma.

B. AB (III.6) and KB (VIII.2) cite the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. Both AB and KB (loc. cit.) praise the ṛc in the context as perfect, for it refers to guest-reception in the words 'atithiṁ janānām'.

2.1 (D. Agni, M. Triṣṭubh, R. Trita Āptya)

(1) A. ĀŚ (I.6.2) and ŚŚ (I.9.1) prescribe the ṛc as the anuvākyā to Agni Sviṣṭakṛt in the Darśapūrṇamāseṣṭi.

B. ŚB (I.7.3.16) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to ŚB (loc. cit.), the ṛc is appropriate to the context, for it refers to the Viśvedevas in the words 'piprīhi devān' and the Sviṣṭakṛt is equivalent to the evening libation, which belongs to the Viśvedevas.

(2) A. ŚŚ (V.19.21) employs the ṛc as the anuvākyā to the Sviṣṭakṛt at the Agnīṣomīya Paśuyāga in the Agniṣṭoma.

B.C. Same as under (1) above.

2.3. (D. Agni, M. Triṣṭubh, R. Trita Āptya)

(1) A. ĀŚ (III.10.12) and ŚŚ (III.3.3) prescribe the ṛc as the yājyā to Agni Pathikṛt in the Abhyuddṛṣṭeṣṭi.

B. AB (XXXII.7) cites the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. The ṛc speaks of Agni as the knower of the paths of the Gods and therefore, the ṛc is appropriate in the context.

(2) A. ĀŚ (IV.3.2) prescribes the ṛc as the yājyā for the offering to Agni at the Prāyaṇīyeṣṭi in the Agniṣṭoma.

B. AB (II.3) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

C. Same as under (1) above.

2.4. (D. Agni, M. Triṣṭubh, R. Trita Āptya)

(1) A. ĀŚ (III.13.12) and ŚŚ (II.4.8) prescribe the ṛc as the yājyā for the offering to Agni Vratapati in the Vratapatīṣṭi and in the Anvārambhaṇīyeṣṭi respectively.

B. AB (XXXII.7) employs the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. The ṛc refers to Agni as removing all the descrepancies. Which may occur in our performance of the Vratas. Thus Agni is Vratapati in the ṛc and the ṛc is, therefore, appropriate to the context.

4.7. (D. Agni, M. Triṣṭubh, R. Trita Āptya)

(1) A. ĀŚ (IV.1.23) and ŚŚ (IX.22.4) prescribes the ṛc as the yājyā for the offering to Agni Brahmaṇvant in the ukhāsambharaṇīyeṣṭi.

B.C. The ṛc refers to Agni in the words, 'O Agni, thine is Brahma...etc.'. Thus Agni is Brahmaṇvant in the ṛc and the ṛc is therefore appropriate to the context. The viniyoga is based on liṅgapramāṇa.

7.11. (D. Agni, M. Triṣṭubh, R. Trita Āptya)

(1) A. ĀŚ (II.10.7) prescribes the ṛc as the anuvākyā for the offering to Agni Svastimant in the Svastyayanyeṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa. Agni is prayed for

the Heaven and Earth. Agni is thus Svastimant in the ṛc, which, therefore, accords well with the context.

8.6. (D. Agni, M. Triṣṭubh, R. Triśiras Tvāṣṭra)

(1) A. ĀŚ (I.6.1) and ŚŚ (I.8.5) prescribes the ṛc as the yājyā of the offering to Agni in the Darśapūrṇamāseṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc is addressed to Agni and Agni is described as the leader of the sacrifice. Hence the rc suits the context.

(2) A. ŚŚ (Vi.10.1) cites the ṛc as the yājyā for the omentum to Agni at the Aikādaśinī in the Agniṣṭoma.

B. KB (XII.7) cites the rc as the yājyā for the omentum to Agni in the Agniṣomīyapaśuyāga. The viniyoga is based on Śrutipramāṇa.

C. The ṛc is addressed to Agni and is therefore appropriate in the context in a general way.

11.8. (D. Agni, M. Triṣṭubh, R. Havirdhāna Āṅgi)

(1) A.B.C. ĀĀ (V.1.1.24) prescribes the ṛc for the ājyāhuti at the conclusion of the Marutvatīya-śastra.

13.1-2. (D. Havirdhāna, M. Triṣṭubh, R. Havirdhāna Āṅgi)

(1) A. ĀŚ (IV.9.4) prescribes these two ṛcs in bringing forwarded the two Soma-carts (Havirdhāna-pravartana) to the Mahāvedī in the Agniṣṭoma. SS (V.13.5) prescribes only ṛc 2 in the context.

B. AB (V.3) cites the ṛcs and KB (IX.3) cites ṛc 2 only in the above context. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) states that ṛc 1 speaks of yoking the ancient holy power (of the two carts) and it was with the holy power that the Gods yoked

the two oblation-holders. Ṛc 2 describes the two carts as moving like twins. Thus both the ṛcs are appropriate to the context.

14.1 (D. Yama, M. Triṣṭubh, R. Yama Vāivasvata)

(1) A. ĀŚ (II.19.22) prescribes the ṛc as the yājyā for the offering to Yama in the Mahāpitṛyajña.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc is appropriate to the context, as it exhorts to serve king Yama with oblations.

14. 3-5. (D. Yama, M. Triṣṭubh, R. Yama Vāivasvata)

(1) A. ĀŚ (V.20.6) prescribes the ṛc 3 only in the Āgnimāruta-śastra in the Agniṣṭoma. ŚŚ (VIII.6.13) prescribes the three ṛcs 3,4,5 in the order of 4, 3, 5, in the same śastra.

B. AB (XIII.13) cites ṛc 3 in the context. KB (XVI.8) simply states that ṛcs to the pitṛs and to Yama are recited. Thus the viniyoga of ṛc 3 is based on Śrutipramāṇa, while those of 4 and 5 on liṅgapramāṇa.

C. Āgnimāruta-śastra is the last śastra in the Agniṣṭoma and it is appropriate to remember Yama and the fathers at this stage.

(2) A. ĀŚ (II.19.22) prescribes ṛcs 4 and 5 as the two anuvākyās for the offering to Yama in the Mahāpitṛyajña.

B.C. Same as under 14.1 (1) above.

14. 7-8,10-11. (D. The Pitṛs, M. Triṣṭubh, R. Yama Vāivasvata)

(1) A. ĀŚ (VI.10.19) prescribes the ṛcs to be recited by the Hotṛ in case the sacrificer dies during the surificial Sattra.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛcs exhort the departed to travel through ancient paths to the abode of the Pitṛs and to be united with the two kings Yama and Varuṇa and invoke yama for the well-being of the de

of the departed. The rcs suit the context.

15.1. (D. The Pitṛs, M. Triṣṭubh, R. Śaṅkha Yāmāyana)

(1) A. ĀŚ (II.19.22) and ŚŚ (III.16.5) prescribe the ṛc as the anuvākyā for the offering to the Pitṛs Somavants in the Mahāpitṛyajña and the Pitṛyeṣṭi (within the Sākamedhaparvan) respectively.

B.C. The viniyoga is based on liṅgapramāṇa 'Pitaraḥ Somyāsaḥ' are referred to in the rc which, therefore, accords well with the context.

(2) A. ĀŚ (V.20.6) and ŚŚ (VIII.6.12) prescribe the ṛc in the Āgnimāruta-śastra in the Agniṣṭoma.

B. AB (XIII.13) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

C. Same as under 3, 4, 5, (1) above.

15.2 (D. The Pitṛs, M. Triṣṭubh, R. Śaṅkha Yāmāyana)

(1) A. ĀŚ (II.19.22) prescribes the ṛc as the second anuvākyā for the offering to the Pitṛs Barhiṣads in the Mahāpitṛyajña.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc pays revence to the Pitṛs and therefore suits the context.

15.3-4. (D. The Pitṛs, M. Triṣṭubh, R. Śaṅkha Yāmāyana)

(1) A. ĀŚ (II.19.22) and ŚŚ (III.16.6) prescribe these two ṛcs as the anuvākyā and yājyā respectively for the offering to the Pitṛs Barhiṣads in the mahāpitṛyajña and the Pitṛyeṣṭi respectively.

B.C. Same as under 2 (1) above.

15.5. (D. The Pitṛs, M. Triṣṭubh,R. Śaṅkha Yāmāyana)

(1) A. ĀŚ (II.19.22) and ŚŚ (III.16.6) prescribe the ṛc as the yājyā for the offering to the Pitṛs Somavants and as the first anuvākyā for the offering to the Pitṛs Barhiṣads respectively in the Mahāpitṛyajña and the

Pitryeṣṭi respectively.

B.C. The ṛc has the symbols of both the Pitṛs Somavants ('S ('Somyāsah') and Barhiṣads (Barhiṣu'). The viniyoga is based on liṅgapra-pramāṇa and the ṛc is appropriate to the context.

30.12. (D. The waters, M. Triṣṭubh, R. Kavaṣa Ailūṣa)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.3.11) prescribe the ṛc as the Pratipat (commencing verse) in the Prātaranuvāka in the Agniṣṭoma.

B. AB (VII.6) and KB (XI.4) cite the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brāhmaṇas, the ṛc is appropriate at the beginning of the anuvāka for the waters represent all the Gods. According to AB (loc. cit.) the ṛc is also appropriate, for it is in Triṣṭubh which represents the thunder bolt, which smites away the Asuras.

31.1. (D. The Viśvedevas, M. Triṣṭubh, R. Kavaṣa Ailūṣa)

(1) A. ĀŚ (III.7.10) prescribes the ṛc as the anuvākyā for the offering of Puroḍāśa to the Viśvedevas at the Aikādaśinī in the Agniṣṭoma.

B.C. The viniyoga is based on liṅgapramāṇa and as the ṛc invokes the Viśvedevas for help, it is appropriate as an anuvākyā.

35.1. (D. The Viśvedevas, M. Jagatī, R. luśa Dhānāka)

(1) A. ĀŚ (III.7.10) prescribes the ṛc as the anuvākyā for the offering of omentum to the Viśvedevas at the Aikādaśinī Animal-sacrifice in the Agniṣṭoma.

B.C. Same as under 31.1 above.

37.10. (D. Sūrya, M. Triṣṭubh, R. Abhitapas Saurya)

(1) A. ĀS (III.8.1) prescribes the ṛc as the yājyā for the offering of the parts of the animal to Surya at the Aikādaśinī in the Agniṣṭoma.

B. The viniyoga is based on liṅgapramāṇa. TB (II.8.7.3) has this verse as the optional anuvākyā in the context.

C. The ṛc is benedictory and therefore appropriate as yājyā in the context.

(2) A. ŚS (XI.14.4) prescribes the ṛc as the ~~pratipat~~ ukthamukhīyā (commencing) in the Niṣkevalya-śastra on the Viṣuvant-day in case the first Pṛṣṭha is on the Divākīrtya.

B. KB (XXV.5) cites the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. The ṛc contains 'Sūrya' which is a symbol of this day' states KB (loc. cit.).

50.4. (D. Indra, M. Jagatī, R. Indra, Vaikuṇṭha)

(1) A. ĀS (I.6.1) prescribes the ṛc as the yājyā for the oblation to Mahendra in the Darśapūrṇamāsa-iṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa. As the ṛc praise Indra as 'brahmaṇā Mahān', it is appropriate in the context.

(2) A. ĀS (IV.11.6) prescribes the ṛc as the yājyā for the oblation to Indra Jyeṣṭha in the offerings to the Devasus.

B.C. The ṛc praises Indra as 'Jyeṣṭhaśca mantro Viśvacarṣaṇe'. The viniyoga is based on liṅgapramāṇa and the ṛc suits the context.

52.1. (D. The Viśvedevas, M. Triṣṭubh, R. Agni Saucīka)

(1) A. Āś (I.4.9) and Śś (I.6.13) prescribes the ṛc amongst those which are to be muttered by the Hotṛ before commencing his work in the Darśapūrṇamāseṣṭi.

B. ŚB (I.5.1.26) cites the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. ' O Viśvedevas, instruct me, what and how should I mind while seated here as the chosen Hotṛ----' says the ṛc and thus accords well with the context.

53.2. (D. The Devas, M. Triṣṭubh, R. Agni Saucīka)

(1) A. Āś (I.4.9) prescribes the ṛc to be muttered by the Hotṛ after his varana in the Darśapūrṇamāseṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc suits the context. ŚB (I.5.1.26) does not mention this ṛc nor Śś (I.6.13).

53.3. (D. The Devas, M. Triṣṭubh, R. Agni Saucīka)

(1) A. Āś (III.13.12) prescribes this ṛc as the yājyā for the oblation in the Surabhimatīṣṭi, which is performed in case the word 'mṛta' is used for a living sacrificer.

B.C. AB (XXXII.8) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa. The ṛc expresses benediction for long life and is therefore appropriate to the context.

53.4. (D. The Devas, M. Triṣṭubh, R. Agni Saucīka)

(1) A. Āś (I.2.1) prescribes the ṛc to be muttered by the Hotṛ before starting the recitation of the Sāmidhenīs in the Darśapūrṇamāseṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc suits the context.

(2) A. ĀŚ (I.4.9) and ŚŚ (I.6.13) prescribe the ṛc to be muttered by the Hotṛ after being chosen in the Darśapūrṇamāseṣṭi.

B.C. Same as under (1) above.

53.6. (D. The Devas, M. Jagatī, R. Agni Saucīka)

(1) A. ĀŚ (I. 11.8) and ŚŚ (I.15.15) prescribe the ṛc to be recited whilee some of the grass-blades of the Veda are being strewn from the Garhpatya upto the Āhavanīya in the Darśapūrṇamāseṣṭi.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context.

(2) A. ĀŚ (II.2.14) prescribes the ṛc to be recited while pouring a continuous stream of water from the Gārhapatya to the Āhavanīya in the Agnihotra and also if some wild animal or dog happens to pass through these two fires. ŚŚ (II.6.13) prescribes the ṛc in the latter case.

B.C. AB (XXXII.11) cites the ṛc to be recited while pouring a stream of water between the two fires in case a dog or a chariot or wagon happens to pass through the two fires. The viniyoga is based on Śrutipramāṇa and the ṛc is appropriate to the context, it refers to continuty of the sacrifice.

(3) A. ĀŚ (V.20.6) and ŚŚ (VIII.6.16) prescribe the ṛc in the Āgnimāruta-śastra in the Agniṣṭoma.

B. AB (XIII.14) cites the verse in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the ṛc is perfect in the context for it refers to 'weaving the web from the darkness light offspring being the web, and thus the ṛc makes one prosper with offspring.

<u>55.8.</u> (D. Indra, M. Triṣṭubh, R. Bṛhaduktha Vāmadevya)

(1) A. ŚS (XIV.32.4) prescribes the ṛc as the anuvākyā for the oblation to the Moon in the Iṣṭi which is to be performed in the Durāśa Ekāha.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate in the context, for it refers to 'Vidhu'.

(2) AĀ (V.3.1.2) cite the ṛc in the Niṣkevalya-śastra in the Mahāvrata.

<u>56.1.</u> (D. Agni, M. Triṣṭubh, R. Bṛhaduktha Vāmadevya)

(1) A. ĀŚ (III.10.9) prescribes the ṛc to be recited, while bringing back the flame of fire in the Āhavanīya, which is thrown away by the wind etc.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate as it invoke Agni to shine in its own abode.

<u>63.3.</u> (D. The Ādityas, M. Jagatī, R. Gaya Plāta)

(1) A. ĀŚ (V.18.5) and ŚŚ (VIII.3.15) prescribes the ṛc to be inserted in the Vaiśvadeva-śastra in the Agniṣṭoma.

B. AB (XIII.6) cites the ṛc in the above context. KB (XVI.3) does not specify the verse and simply says ' a verse to the Ādityas'. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) a verse to the Ādityas is appropriate, for it is a sastra meant for All-Gods and no God should be left out of it.

<u>63.10.</u> (D. Aditi, M. Jagatī, R. Gaya Plāta)

(1) A. ĀŚ (IV.3.2) and ŚŚ (V.5.2) prescribe the ṛc as the anuvākyā and the yājyā respectively for the oblation to Aditi at the Prāyaṇīyeṣṭi in the Agniṣṭoma.

B. AB (II.3) cites the ṛc as the anuvākya in the above context. KB (VII.8) shows only the symbols which the anuvakya and yājya should have Svasti is one of the symbols and this verse has this symbol. This ~~xin~~ viniyoga is based on Śrutipramāṇa.

C. The ṛc refers to Aditi and is therefore appropriate to the context.

63.15-16. (D. Pathyā Svasti, M. Triṣṭubh, R. Gaya Plāta)

(1) A. ĀŚ (IV.3.2) and ŚŚ (V.5.2) prescribe these ṛcs as the anuvākyā and yājyā respectively for the offering to pathyā svasti at the Prāyaṇīyeṣṭi in the Agniṣṭoma.

D.C. Same as under 63.10 (1) above.

66.13. (D. The Viśvedevas, M. Jagatī, R. Vasukarṇa Vāsukra)

(1) A. ĀŚ (IX.11.19) prescribes the ṛc as the concluding one (Paridhānīya) in the extra-uktha śastra of the Acchāvāka in the Āptoryāman.

B.C. ~~Sx~~ The viniyoga is based on liṅgapramāṇa.

67.3. (D. Bṛhaspati, M. Triṣṭubh, R. Ayāsya Āṅgirasa)

(1) A. ĀŚ (IV.11.6) prescribes the ṛc as the yājyā for the oblation to the Bṛhaspati Vāccspati in the offerings to the Devasus.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc appropriate for it refers to Bṛhaspati.

71.1. (D. Bṛhaspati, M. Triṣṭubh, R. Bṛhaspati Āṅgirasa)

(1) A. ĀŚ (IV.11.6) prescribes the ṛc as the anuvākyā for the oblation to Bṛhaspati Vācaspati in the offerings to the Devasus.

B.C. Same as under 67.3. above .

71.3.4. (D. Bṛhaspati, M. Triṣṭubh, R. Bṛhaspati Āṅgirasa)

(1) A. ĀŚ (III.8.1) prescribes these two ṛcs as the yājyās for the omentum and puroḍāśa respectively in the Animal-sacrifice.

B.C. The viniyoga is based on liṅgapramāṇa. Both the ṛcs refer to Vāk and are therefore appropriate to the context.

71.10. (D. Bṛhaspati, M. Triṣṭubh, R. Bṛhaspati)

(1) A. ĀŚ (IV.4.4) prescribes the ṛc in to be recited while Soma is being brought forward in the Agniṣṭoma.

B. AB (III.2) cites the rc in the above context. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) explains the significance and suitabilities of the rc in the context. 'All rejoice in the glory that has come' says the rc; Soma is glory and at his coming all rejoice.

72.5. (D. Aditi, M. Anuṣṭubh, R. Bṛhaspati laukya)

(1) A. ĀŚ (III.8.1) prescribes the rc as the anuvākyā for the parts of the animal in the Animal-sacrifice Aditi.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate for it refers to Aditi.

72.6. (D. Indra, M. Triṣṭubh, R. Gaurivīti Śāktya)

(1) A. ĀŚ (V.15.21.) and ŚŚ (VII.20.5) prescribe the ṛc as the inserted verse (dhāyyā) in the Niṣkevalya śastra in the Agniṣṭoma.

B. AB (XII.11) cites the rc in full in the above context. The viniyoga is based on Śrutipramāṇa. KB (XV.4) dealing with the Niṣkevalya simply says 'dhāyyāṁ śaṁsati'.

C. AB (loc. cit.) gives a lengthy explanation of the significance of this ṛc in the context, which in fine is that it is good to remember Prāsahā, the wife of Indra, in this Śastra, whose name occurs in the verse in 'Prāsahāspatiḥ'.

82. 2-3. (D. Viśvakarman, M. Triṣṭubh, R. Viśvakarman Bhauvana)

(1) A. ĀŚ (III.8.1) prescribes these two ṛcs as the anuvākyās for the parts of the animal and for the puroḍāśa respectively in the Animal-sacrifice to Viśvakarmana.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛcs are appropriate, for they praise Viśvakarman.

85.19. (D. Candramas, M. Triṣṭubh, R. Sūrya Sāvitrī)

(1) A. ĀŚ (IX.8.3) and ŚŚ (XIV.32.4) cite the ṛc as the yājyā for the oblation to Moon in the Atimūrti Ekāha and the Durāśa Ekāha respectively.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛc is appropriate as in the context, for it praises the Moon.

85.24. (D. Candramas, M. Triṣṭubh, R. Sūrya Sāvitrī)

(1) A. ĀŚ (I.11.3) and ŚŚ (I.15.9) prescribe the ṛc to be recited while the cord tied round the wrist of the sacrificer's wife is untied.

B.C. The ṛc refers to untying from the cords of Varuṇa. The viniyoga is based on liṅgapramāṇa and the ṛc is perfect in the context.

96.13. (D. Indra Harivant, M. Triṣṭubh, R. Varu Āṅgirasa)

(1) A. ĀŚ (VI.3.16) and ŚŚ (IX.6.18) prescribe the ṛc as the yājyā for the Ṣoḍaśi-śastra.

B. AB (XVI.4) and KB (XVII.4) cite the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) explains the significance of this verse in the context by explaining how it contains the symbols of all the three-pressing.

97.1,10. (D. The Herbs (Oṣadhayaḥ), M. Anuṣṭubh, R. Bhiṣaj Ātharvaṇa)

(1) A. ŚS (IX.20.7) prescribes these two verses as the anuvākyā and yājyā respectively for the offering to the Herbs in the offerings to the Goddesses (Devikā Haviṃṣi) in the Somayāga connected with Cayana.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛcs are appropriate for they praise the Herbs.

101.12. (D. The Viśvedevas, M. Jagatī, R. Budha Saumya)

(1) A. ĀŚ (VIII.3.30) and ŚŚ (XII.24.2) prescribe the ṛc as one of the Āhāvasyā verses in the śastra of the Brāhmaṇācchaṃsin at the midday-pressing on the sixth day in the Daśarātra.

B. KB (XXX.7) prescribes this ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the Gods attained all their desires by the verses recited in the context.

104.2-4. (D. Indra, M. Triṣṭubh, R. Aṣṭaka Vaiśvāmitra)

(1) A. ĀŚ (VI.4.10) prescribes these three ṛcs as the yājyās for the śastra of the Brāhmaṇācchaṃsin at the first, the second and the third rounds respectively in the Atirātra. SS (IX.18.5) prescribes ṛc 3 as the yājyā for the śastra of the Acchāvāka at the third round in the Atirātra.

B.C. The rcs have the symbols of an offering verse, viz. 'piba' 'mada' and 'suta'. The viniyoga is based on lingapramāṇa and the ṛcs are appropriate as yājyās.

121.1. (D. Prajāpati (Ka), M. Triṣṭubh, R. Hiraṇyagarbha Prājāpatya)

(1) A. ĀŚ (II.17.15) and ŚŚ (III.14.7) prescribe the ṛc as the yājyā and the anuvākyā respectively at the offering to ka prajāpati in the Varuṇapraghāsaparvan.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc suits the context for it refers to Hiraṇyagarbha 'ka' ?

121.3. (D. Prajāpati (Ka), M. Triṣṭubh, R. Hiraṇyagarbha Prājāpatya)

(1) A. ĀŚ (III.14.7) prescribes it as the yājyā for the offering to 'Ka' prajāpati in the Varuṇapraghāsa-parvan.

B.C. Same as under 121.1 (1) above.

123.1. (D. Vena, M. Triṣṭubh, R. Vena Bhārgava)

(1) A. ĀŚ (V.18.5) and ŚŚ (VIII.3.15) prescribe the ṛc to be inserted in the Vaiśvadeva-śastra in the Agniṣṭoma.

B. AB (XIII.6) cites the verse in the above context. KB (XVI.3) refers to this verse in the context by pratīka Vainam-----Śaṁsati'. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) remarks that the verse is intended for Prajāpati and is therefore appropriate to the context.

(2) A. ĀŚ (IV.6.3) prescribes the ṛc in the Pūrvapaṭala of the Pravargyābhiṣṭava. (ŚŚ VIII.3.13) prescribes the whole hymn in the ~~Pravargya~~ Pravargya).

B. AB (IV.3) cites the verse in the above context. The viniyoga rests on Śrutipramāṇa.

C. AB (loc. cit.) states that Vena is breath and by reciting this verse breath is placed in the Pravergya.

123. 2,6,8. (D. Vena, M. Triṣṭubh, R. Vena Bhārgava)

(1) A. ŚŚ (IV.7.4) prescribes these three ṛcs in uttarapaṭala of the Pravargyābhiṣṭava.

B. AB (IV.5) cites the ṛcs in the above context. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) remarks that the verses are appropriate to the context.

131.1. (D. Indra, M. Triṣṭubh, R. Sukīrti Kākṣīvata)

(1) A. ĀŚ (VII.1.15) and ŚŚ (XII.3.5) prescribe the ṛc as the commencing one (ārambhaṇīya) in the śastra of the Maitrāvaruṇa on each day in the Daśarātra.

B. AB (XXIX.6) and KB (XXIX.4) cite the rc for the same purpose. The viniyoga rests on Śrutipramāṇa.

C. According to both the Brāhmaṇas, the ṛc is appropriate to the context, for it invokes Indra to drive away the enemies '('apa prāca Indra Viśvā̃ amitrān -----').

131.4-5. (D. The Aśvins (with Indra), M. Anuṣṭubh (4), Triṣṭubh (5), R. Sukīrti Kākṣīvata)

(1) A. ĀŚ (III.9.3) and ŚŚ (XV.15.8,12) prescribe these two ṛcs as the anuvākyā and the yājyā respectively for the offering of Surā to the Aśvins in the Sautrāmaṇī.

B.C. The ṛcs are addressed to the Aśvins and contain the word 'Surāmā'. The viniyoga is based on liṅgapramāṇa and the ṛcs are appropriate to the context only superficially.

149.1. (D. Savitṛ, M. Triṣṭubh, R. Arcat Hairaṇyastūpa)

(1) A. ŚŚ (VI.10.10) prescribes the ṛc as the anuvākyā for the parts of the animal to savitṛ at the Aikādaśinī in Agniṣṭoma.

B.C. The ṛc extols the mighty deeds of Savitṛ. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context.

152.4. (D. Indra Vimṛdha, M. Anuṣṭubh, R. Śāsa Bhāradvāja)

(1) A. ĀŚ (II.10.14) prescribes the ṛc as the anuvākyā for the oblation to Indra Vimṛdha.

B.C. The ṛc invokes Indra Vimṛdha. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context.

155.4. (D. Indra, M. Anuṣṭubh, R. Śirimbiṭha Bhāradvāja)

(1) A. ĀŚ (VIII.3.30) and ŚŚ (XII.24.2) prescribe the ṛc as one of the Dhanasyā verses in the śastra of the Maitrāvaruṇa on the sixth day of the Daśarātra.

B.C. Same as under X.101.12 (1) above.

157.4-5. (D. The Viśvedevas, M. Dvipadā Triṣṭubh, R. Bhuvana Āptya)

(1) A. ĀŚ (VIII.3.1) and ŚŚ (XII.12.14) prescribe these two ṛcs in the anurūpa-tṛca (the third ṛc is VI.17.15) in the uktha-śastra of the Brāhmaṇācchaṁsin on the sixth day of the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa.

160.5. (D. Indra Śuna, M. Tristubh, R. Purana Vaiśvamitra)

(1) A. ĀŚ (II.20.4) and ŚŚ (III.12.16) prescribe the ṛc as the yājyā for the oblation to Indra Sunāsīra in the Śunāsīrīya-parvan.

B.C. The viniyoga is based on liṅgapramāṇa for the ṛc invokes Indra Suna and therefore it is appropriate to the context.

170.1. (D. Sūrya, M. Jagatī, R. Vibhrāj Saurya)

(1) A. ĀŚ (IX.9.14) prescribes the ṛc as the yājyā for the extra uktha-śastra in the Vājapeya.

B.C. The viniyoga is based on liṅgapramāṇa.

177.2. (D. Vāc, M. Tristubh, R. Pataṅga Prājāpatya)

(1) A. ĀŚ (III.8.1) prescribes the ṛc as the anuvākyā for the Puroḍāśa in the Animal-sacrifice to Vāc.

B.C. The ṛc has the symbol of Vāc and therefore the viniyoga is based on liṅgapramāṇa.

R E S U M E

Hotṛ

Anuvākyā —— I. 1.3 (1,2,3); 3.10; 7.5,10 (1,3); 8.1; 12.2,6 (2,3); 13; 13.10; 22.1,17 (2,3,4); 18; 23.5 (1,2), 20 (1,2) 24.8,11 (2), 15; 31.18 (1); 37.1; 38.8; 43.1; 45.6 (1,2,3); 50.4 (1,2); 74.3(2); 79.1 (1,2), 9 (1,2); 86.1 (2,3); 91.1 (1,2,3), 2 (2), 5 (1,2,3), 6, 7 (1), 8, 9 (1,2,3), 10, 11, 12,(1,3,4), 16 (1,2); 91.20 (1,2), 22; 93.1 (1,2), 2 (1,2), 3, 9; 98.2 (2); 109.7; 114.2, 9; 154.1;

135.5; 137.1; 139.3; 144.1; 152.7; ~~154.1~~ 154.1; 164.54, 47,50; 146.2; 189.1 (1,2), (1) 3, 4; II. 3.9.; 23.15(1); 27.1, 3,4; 32.4, 6; 33.1 (1), 2, 3; 35.11; 41.4., 13; III. 1.23; 4.9 (2); 11.1, 6; 24.5; 28.1, 4, 5; 30.22; 37.1; 51.7; 52.1, 5, 6; 53.2; 55.19; IV. 1.4; 10.1, 2; 17.1; 31.1; 32.18; 39.6; 50.3, 4; 54.1; 57.5; V. 1.6; 4.5 (1,2,3), 11; 5.9; 13.1; 14.1; 26.1; 43.11 (2), 46.7 (1); 43.6; 55.5; 57.7, 8; 62.2; VI. 1.1; 2.9; 15.30 (1); 16.10, 16, 34 (1); 28.3; 52.7, 13 (1); 58, 3, 4; 60.2, 3, 13; VII. 1.3, 14; 11.2; 15.10; 21.6; 27.1, 2, 3; 38.7; 45.1 (1) 3; 51.1; 59.8, 9, 10, 11; 86.8; 87.6; 94.1, 7; 95.2, 4; 96.5, 6, 7; 99.2, 7 (1); 100.2, 4; 102.1; VIII. 6.1; 7.8; 11.1; 17.10; 26.21 (1), 24 (1), 25 (1); 42.2 (2); 43.9; 44.1, 12, 16, 21; 45.1; 48.15; 67.1, 10; 100.10; 102.2, 6; 66.99; 96.11; X. 1.5; 2.1 (1,2), 3 (1); 7.1; 14.4, 5; 15.1 (1), 2, 3, 5; 31.1; 35.1; 55.5 (1); 63.10, 15; 71.1; 72.5; 82.2, 3; 79.1; 120.1; 131.4; 149.1; 152.4; 177.2; 179.2.

Yajya— I. 1.1; 2.1, 4; 12.6 (3), 9, 13; 14.10; 22.5, 8,15, 18, 19; 1.23 (4), 24.9, 11 (1,2), 12, 14; 46.15 (1,2); 64.15; 76.5; 79.2(1, 2); 82.6.; 85.6, 12; 86.1 (1); 89.10; 91.4 (1,2,3); 5 (4), 7 (2), 12 (2), 11 (1), 19 (1,3); 91.21 (1,2); 93.5 (1,2), 6 (1,2), 7, 12; 94.1; 96.1; 98.2 (1), 104.9; 109.6 (1,2); 113.15; 114.3, 10; 127.1; 128.11; 130.2; 131.1-6, 132.1, 4; 133.7; 135, 1, 4; 137.2, 3; 39.4, 6 (1); 7 (1), 8, 9; 144.2; 152.1; 154.2, 5; 155.2; 156.1; 159.1; 164.149(2), 52 (1,2); 189.2 (2); 190.2, 4; II. 2.1, 7; 3.9, 11; 9.6; 14.1; 15.1(2); 19.1; 27.2, 5, 8, 11; 32.5, 7; 33.4, 5, 6; 35.14 III. 4.9 (1); 6.1, 9; 11.2; 12.1; 30.1; 17.4 (1,2); 25.1, 4; 28.6; 30.8; 32.15; 35.1, 6; 36.2, 3; 40.1, 2; 47.2, 4; 59.2; IV. 1.5; 2.17; 10.3, 4; 17.19; 20.4; 21.9, 10; 38.10; 46.1, 2; 50.5, 10; 54.4; 57.8 V. 2.9; 4.2(1,2), 8 (1,2), 10,

8.3; 13.4; 26.1; 28.3; 40.4; 42.3 (1, 2); 43.3, 12; 46.8 (1); 54.2, 3, 8; 55.10 (1,2); 58.5 (1,2,3); 60.3 (1,2), 8; 62.9; VI. 5.7; 15.14, 19, 34 (2), 39; 17.1, 2, 3; 19.1; 28.4; 40.1-2; 44.14, 15, 16; 49.7(1); 49.8, 9; 52.13, 15; 58.1 (2); 58.3, 4; 60.1; 69.3, 7; VII. 1.15, 18; 2.1; 4.1; 8.4; 9.5; 15.10 (2); 19.7; 22.1; 24.4; 38.8; 45.1 (2), 4; 51.2; 53.1, 2; 59.8, 9; 62.5; 68.2; 89.5; 90.2; 93.1 (1,2), 4 (1,2); 95.1, 3, 7; 96.3; 99.1, 3, 7 (2); 100.3, 5; VIII. 5.11, 14; 38.7; 42.2 (2), 3; 43.14; 44.17; 48.13 (1,2); 65.8; 75.4; 100.11; IX. 17.4 (2); 65.14; 66.21; 67.23; 69.6. X. 2.3 (2), 4; 4.7; 8.6 (1,2); 14.1; 15.4, 5; 37.10 (1); 50.4 (1,2); 53.3; 63.10, 16; 67.2; 71.3, 4; 85.19; 96.13, 97.10; 104, 2, 3, 4; 121.1, 3; 131.5; 160.5; 170.1; 179.3,; 180.1 (1,2), 180.2.

__Agnihotra__ --- I. 164.40

Agnyupasthāna ---- I. 23.23; 31.18 (2); 74.1; 189.1 (3); IV. 7.1 (2); V. 2.7; 13.4; VIII. 75.4 (2).

__Washing;Bathing__ ----- I. 23.22 (1,2); 24.8; 50.10 (1,2)

__Prāyaścitta homas__ ----- I. 22.16 (1,2), 17 (1).

__Sāmidhenīs__ ------ I. 12.1 III. 27.1, 4; V. 5.10; 6.1

__Yūpocchrayaṇa__ ----- I. 36.13 (2), 14 (2),.

__Pravargyābhiṣṭava__ ---- I. 10.12 (1); 24.3 (2); 36.9, 13 (1), 14(1); 40.1 (1), 3 (1), 62.6; 72.5; 83.3 (1); 164.26, 27, 28, 31, 40, 49; III. 53.10; IV. 1.3; V. 43.7; VI. 5.4, 5; 58.1 (1); VIII. 7.22; 9.7; 72.7, 8, 13, 16; IX. 11.6; 71.6 (2); 74.4; 83.1, 2, 3, 4; 123.1(2), 2, 6, 8.

__Agnimanthana__ ----- I. 12.6; 22.13; 24.3 (1); 74.3 (1); 164.50 VI. 16.40, 41, 42; VIII. 43.14; 84.8.

Havirdhānapravartana ------ I. 10.12 (2); 22.14; 83.3 (2); X. 13.1,2.

Agniṣomapraṇayana----- I. 40.1(2), 3 (2); 75.1; 91.19(2); 156.4; III. 29.4; 54.1; IV. 7.1 (1), 58.7; VII 15.16; VIII. 42.1, 2(1); 48.2; IX. 67.29; 71.6(1); X. 71.10.

Prātaranuvāka ------- I. 30.12.

Āponaptrīya ---- I. 83.2; II. 35.3; V. 43.1.

Praüga-śastra ----- I. 23.1; 133.6, 7; 139.1, 6 (2), 7(2), 11; 41.3; IV. 46.1; 47.1; 43.11(1), 48.1, 2, 5; 51.5; VII. 90.4; 91.1, 2, 3, 4, 5, 6,; 92.1,2,3,4,5; VIII. 26.21, 24, 25; 46.25; 101.1, 2, 5, 9, 10; (These rcs are employed to form trcas in the sastra)

Marutvatīya-śastra ------ II. 15.5; 22.1; III. 48.1; IV. 23.8; V. 29.9, 12, 13.

Niṣkevalya-śastra ------ I. 80.1; 81.1; II. 15.1(1), 9; IV. 23.9 VIII. 77.1; 80.1; X. 37.10.2; 55.5(2);

Vaiśvadeva-śastra ------ VIII. 93.34.

Āgnimārut-śastra ----- II. 32.4, 5; 33.1(2); IV. 17.20; X. 14.3, 4, 5; 15.1(2); 53.6 (3).

Ṣoḍaśi-śastra ----- I. 82.1; VIII. 69.7, 16.

Āśvina-śastra ----- I. 22.13 (4); 180.1; II. 23.15(2); V. 15.18(2).

Extra-śastra in Āptoryāma ------ IV. 57.1

Aśvamedha ---- I. 162.18, 22; 164.34, 35.

Dhiṣṇyas ------ I. 4.1; 19.1; 22.13(4); 43.6; 52.13; 64.6; 80.1; 81.1; 82.1; 91.2 (1, 3); 133.6, 7; III. 20.4; IV. 50.6; V. 46.7 (2), 8 (2); VI. 49.7; 50.14; X. 63.3; 74.6; 123.1(1).

Dhiṣṇyopasthāna ------ I. 18.6

Camasonnayana ---- I. 91.16 (3), 18(2); VII. 36.9.

After drinking Soma ----- VIII. 48.3, 4.

Miscelleneous ------ X. 52.1 (after taking his seat) 53.2 (after varana); 53.4 (before starting recitation of the Samidhenis); 53.6 (strewing to the blades of the Veda or pouring a stream of water from the Garhapatya to the Ahavaniya); 85.24 (Yoktra-vimoka); 179.1 (to be recited over the Dadhigharma).

Hotrakas

Maitrāvaruṇa ----- I. 15.6; 41.1, 7; 90.1; IV. 57.2; X. 131.1; 155.4.

Brāhmaṇācchaṁsin ---- I. 7.10 (2); III. 35.4; IV. 57.3; VII. 97.10; X. 101.12.

Acchāvāka ----- II. 11.21; V. 25.1; 31.3; VII. 94.10; X. 66.13.

Śrutipramāṇa.----- I. 4.1; 7.10(2); 10.12 (1,2); 12.6(1,2); 9; 14.10; 22.9, 13 (2,4), 17 (1,4), 18; 23.4; 24.3 (1,2); 36.9, 13, 14; 40.1(1,2); 3 (1,2); 43.6; 64.6 72.5; 74.3; 75.1(1); 80.1; 81.1; 82.1 ; 83.2, 3(1,2); 85.6; 86.1 (1,3); 90.1; 91.1 (2), 2(1,3), 5 (2,4); 12 (2), 16 (2,3), 18 (2), 19 (2); 93.5(1); 6 (1), 7, 98.2 (2); 104.9; 133.6, 7; 139.1, 6 (2); 139.7 (2); 154.1, 5; 156.4; 160.1; 164.26, 27, 28, 31, 40 (1,2); 189.1(1); II. 3.9, 11; 11.21;

32.4 (2), 5 (2), 33.1 (1,2), 10; 35.3; 41.3; III. 6.1; 12.1; 20.4; 24.5; 25.4; 27.1; 4; 29.4; 30.8; 32.15; 35.4, 6; 36.2; 40.1; 47.4; 54.1; IV. 1.3, 4. 5; 7.1 (4); 10.1, 3; 17.1, 19; 31.1; 39.6(1,2); 46.1, 2; 47.1; 48.1, 5; 50.6, 10; 53.7; 54.4; V. 1.6; 2.7; 5.10; 8.3; 25.1; 43.1, 7, 11 (1); 43.12; 51.5; 58.5(3); 60.8; 62.2, 9; VI. 5,4, 5, 7; 15.13 (2), 14, 16; 16.10, 16, 34, 39, 40, 41, 42; 17.1, 2, 3; 49.7 (1,2); 50.14; 58.1 (1); 69.7; VII. 1.14, 15; 4.1; 8.4; 11.2; 22.1; 36.9; 45.1 (1); 45.3(2); 51.2; 59.10; 62.5; 68.2; 90.4; 91.1, 2, 3; 4, 5, 6; 92.1, 2, 3, 4, 5; 94.10; 99.1; VIII. 5.14; 7.22; 9.7; 11.1; 26.24, 25; 38.7; 32.1, 2; 43.11, 14; 44.1, 17; 46.25; 48.2, 3,4, 13 (1,2); 65; 8; 69.7 16; 72.7, 8, 15, 16; 77.1; 80.1; 84.8; 93.34; 101.9, 10; IX. 11.6; 67.29; 71.6 (1,2); 74.4; 83.1, 2, 3, 4; X. 1.5; 2.1(1,2), 3 (1,2); 2.4; 8.6 (2); 11.8; 13.1, 2, 14.3; 15.1 (2); 30.12; 37.10 (2); 52.1; 53.3, 6 (2,3); 55.5 (2); 63.3, 10, 15, 16; 71.10; 74.6; 96.13; 101.12; 123.1(1,2), 2, 6, 8; 131.1; 145.4.

<u>Liṅgapramāṇa</u> ——— I. 1.1, 3 (1); 2.1; 4; 3.10; 7.5; 7.10 (1,3); 8.1; 12.2 (1,2); 12.6 (3); 13.10; 15.6; 18.6; 19.1; 22.1, 5, 13 (1,3), 14, 15, 16 (1,2), 17 (1,2,5), 19; 23.1, 22(1,2), 23; 24.3 (3); 31.18 (1,2); 37.1; 38.8; 41.1, 7; 43.1; 64.15; 74.1 75.1 (2); 76.5; 79.1 (1), 2 (1), 9 (1,2); 82.6; 85.12; 86.2; 89.8, 10; 91.1 (1,3); 2 (2), 4 (1,2,3), 5 (1,3), 6, 7 (1,2), 8, 9, 10, 11, 12 (1,3,4), 16(1) 18 (1) 19 (1,3), 20 (1,2), 21 (1,2), 22; 93.1(1,2), 2, 3, 5 (2), 6 (2), 9, 12; 94.1; 96.1; 98.2 (1); 109.6; 109.7; 113.15; 114.2; 3, 9, 10; 127.1; 129.11; 130.2; 131.166; 132.1, 4, 6; 134.1; 135.1, 4, 5; 137.1, 2, 3; 139.3, 4, 6(1); 139.7 (1),

8, 9, 11; 144.1; 2; 152.1, 7; 154.2;155.2;156.1; 159.1; 162.18, 20; 164.34, 35, 45; 186.2; 89.1 (2,3), 2 (1,2), 3, 4; 190.2, 4; II. 2.1, 7; 3.9; 9.6; 14.1; 15.1 (1,2), 5, 9; 90.1; 27.1, 2, 3, 4, 5, 8, 11; 32.4 (1), 5 (1), 6, 7; 33.1-6; 35.11, 14, 41.4, 13; III. 1.23; 4.9 (1,2); 6.9; 11.1, 2, 6; 13.1; 17.4 (1,2); 22.4; 25.1, 26.7; 28.1, 4, 5, 6; 30.22; 35.1; 36.3; 37.1; 40.2; 47.2; 48.1; 51.7; 52.1, 5, 6; 53.2; 55.19; 59.1, 2; IV. 2.17; 32.18; 38.10; 48.2; 50.3, 4, 5, 54.1; 57.1, 2, 3, 5, 8; V. 2.8; 4.2, 5, 8, 10, 11; 5.9; 6.1; 13.1, 4 (1,2);.14.1; 26.1; 28.3 (1,2,3); 29.9, 10, 13; 31.3; 40.4; 42.3; 43.3, 11 (2); 46.7, 8 (1,2); 57.7, 8; 58.5 (1,2); 60.3 (1,2); 81.1; VI. 1.1,; 2.9; 15.13 (1), 18; 19.1; 28.3, 4; 40.1, 2; 44.14, 15, 16; 49.8, 7, 9, 13, 15; 58.1 (2); 58.3, 4; 60.1, 2, 5, 13; 69.3; VII. 1.3, 18; 2.1; 9.5; 15.10; 19.7; 21.6; 24.4; 27.1, 2, 3; 38.7, 8; 45.1 (2); 45.3(1), 4 (1); 51.1; 53.1, 2; 59.8, 9, 11; 86.8; 87.6; 89.5; 90.2; 93.1 (1,2), 4 (1,2); 94.1, 7,; 95.1, 2, 3, 4, 7; 96.3, 4, 5, 6; 97.10; 99.2, 3, 7 (1,2); 100.2, 3, 4, 5; 102.1; VIII. 1.1; 5.4; 6.1; 7.8; 17.10; 26.21, 24, 25; 42 (2), 3; 43.9; 44.12, 16, 21; 45.1; 48.4, 15; 67.1, 10; 72.7; 8, 13, 16; 74.4 (1,2); 81.1, 6, 7; 100.10, 11; 101.1, 2, 5; 102.1, 6; IX. 8.4; 15.7, 8; 17.4 (42); 33.1, 2; 64.15; 66.19, 21; 67.14, 15, 23; 96.6, 11; 107.21; X. 4.7; 7.1; 8.6 (1); 14.1, 4, 5, 7, 8, 10, 11; 15.1(1), 2, 3, 4, 5, 31.1; 35.1; 37.10 (1); 50.4 (1,2); 53.2, 4 (1,2), 6 (1); 55.5 (1); 56.1; 63.13; 67.3, 71.1, 3, 4; 72.5; 82.2, 3; 85.19, 24; 97.1, 10; 104.2, 3, 4; 121.1, 3; 131.4, 5; 149.1; 152.4; 166.5; 170.1; 177.2; 179.1, 2, 3; 180.1, 2.

Ch. IV

8, 9, 11; 144.1; 2; 152.1, 7; 154.2;155.2;156.1; 59 159.1; 162.18, 20; 164.34, 35, 45; 186.2; 89.1 (2,3), 2 (1,2), 3, 4; 190.2, 4; II. 2.1, 7; 3.9; 9.6; 14.1; 15.1 (1,2), 5, 9; 90.1; 27.1, 2, 3, 4, 5, 8, 11; 32.4 (1), 5 (1), 6, 7; 33.1-6; 35.11, 14, 41.4, 13; III. 1.23; 4.9 (1,2); 6.9; 11.1, 2, 6; 13.1; 17.4 (1,2); 22.4; 25.1, 26.7; 28.1, 4, 5, 6; 30.22; 35.1; 36.3; 37.1; 40.2; 47.2; 48.1; 51.7; 52.1, 5, 6; 53.2; 55.19; 59.1, 2; IV. 2.17; 32.18; 38.10; 48.2; 50.3, 4, 5, 54.1; 57.1, 2, 3, 5, 8; V. 2.9; 4.2, 5, 8, 10, 11; 5.9; 6.1; 13.1, 4 (1,2);.14.1; 26.1; 28.3 (1,2,3); 29.9, 10, 13; 31.3; 40.4; 42.3; 43.3, 11 (2); 46.7, 8 (1,2); 57.7, 8; 58.5 (1,2); 60.3 (1,2); 81.1; VI. 1.1,; 2.9; 15.13 (1), 18; 19.1; 28.3, 4; 40.1, 2; 44.14, 15, 16; 49.8, 7, 9, 13, 15; 58.1 (2); 58.3, 4; 60.1, 2, 3, 13; 69.3; VII. 1.3, 18; 2.1; 9.5; 15.10; 19.7; 21.5; 24.4; 27.1, 2, 3; 38.7, 8; 45.1 (2); 45.3(1), 4 (1), 51.1; 53.1, 2; 59.8, 9, 11; 86.8; 87.6; 89.5; 90.2; 93.1 (1,2), 4 (1,2); 94.1, 7,; 95.1, 2, 3, 4, 7; 96.3, 4, 5, 6; 97.10; 99.2, 3, 7 (1,2); 100.2, 3, 4, 5; 102.1; VIII. 1.1; 5.4; 6.1; 7.8; 17.10; 26.21, 24, 25; 42 (2), 3; 43.9; 44.12, 16, 21, 45.1; 48.4, 15; 67.1, 10, 72.7; 8, 13, 16, 16 74.4 (1,2); 81.1, 6, 7; 100.10, 11; 101.1, 2, 5; 102.1, 6; IX. 8.4; 15.7, 8; 17.4 (42); 33.1, 2; 64.15; 66.19, 21; 67.14, 15, 23; 96.6, 11; 107.21; X. 4.7; 7.1; 8.6 (1); 14.1, 4, 5, 7, 8, 10, 11; 15.1(1), 2, 3, 4, 5, 31.1; 35.1; 37.10 (1); 50.4 (1,2); 53.2, 4 (1,2), 6 (1); 55.5 (1); 56.1; 63.13; 67.3, 71.1, 3, 4; 72.5; 82.2, 3; 85.19, 24; 97.1, 10; 104.2, 3, 4; 121.1, 3; 131.4, 5; 149.1; 152.4; 166.5; 170.1; 177.2; 179.1, 2, 3; 180.1, 2.

Chapter V

Miscelleneous -- Viniyoga

Mandala I

5. 44-10. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. ŚŚ (IX.16.2) prescribes these seven ṛcs as the entrance of the śastra (ukthamukha) of the Maitrāvaruṇa at the last round of the Atirātra

B.C. KB (XVII.9) states -- 'Gāyatryānyukthamukhāni Śamsanti'. AB (XVI.5) states that the Atirātra is for Indra; hence everything in it is connected with Indra. As these seven verses have Indra for their deity and Gāyatrī for their metre, they are appropriately prescribed in the Atirātra as ukthamukhas and the viniyoga is based on liṅgapramāṇa.

6. 4-10. (D. Indra-Maruts, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. ŚŚ (IX.17.2) prescribes these seven ṛcs as the entrance of the śastra of the Brāhmaṇācchamsin at the last round of the Atirātra.

B.C. Same as under 5.4-10 above.

7. 4-10. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. ŚŚ (IX.10.2) cites these seven ṛcs as the entrance of the śastra of the Acchāvāka at the first round in the Atirātra.

B.C. Same as under 5. 4-10 above.

9. 4-10. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. ŚŚ (IX.14.2) prescribes these seven ṛcs as the entrance of the śastra of the Acchāvāka at the second round in the Atirātra.

B.C. Same as under 5. 4-10 above.

10. 4-12. (D. Indra, M. Anuṣṭubh, R. Madhucchandas Vaiśvāmitra)

(1) A. ŚS (XVIII.18.2) prescribes these nine ṛcs in the Anuṣṭubh-part of the Niṣkevalya-śastra in the Mahāvrata.

B.C. The viniyoga is based on liṅgapramāṇa.

20. 7-8. (D. The Ṛbhus, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (VIII.11.3) and ŚS (X.11.8) prescribe these two ṛcs in that portion of the Vaiśvadeva-śastra on the third chandoma day which is addressed to the Ṛbhus.

B. AB (XXIV,2) and KB (XXVI.17) cite the ṛcs for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) finds the symbol of the ninth day in the word 'tri' occuring in ṛc 7, while KB (loc. cit.) holds the repetition in the words 'ekam ekam' (ṛc 7) as the symbol of the ninth day.

It is to be noted that these two verses form a part of the tṛca employed in the context. The third ṛc is according to both AB and KB VIII. 93.34.

22. 1-4. (D. The Aśvins, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (IV.15.2) and ŚS (VI.6.2) cite tese four ṛcs in the Prāteranuvāka.

B.C. Same as under 1.1. (1), Ch. II.

22. 5-8. (D. Savitṛ, M' Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (VIII.10.2) and ŚS (X.10.7) prescribe these four ṛcs to Savitṛ in the Vaiśvadeva-śastra on the second chandoma day.

B. AB (XXIII.4)* and KB (XXIII.13) (XXVI.13) prescribe these ṛcs in the above context. The viniyoga is based on Śrutipramāṇa.

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*Keith, Rigveda Brahmanas, 'the golden-handed to aid' is (the triplet) to Savitṛ (under AB XXIII.4), but 'The golden-handed for aid' is (the hymn) to Savitṛ (under KB XXVI.13). ĀŚ (VIII.10.2) is clear 'hiraṇyapāṇimutaya iti Catasraḥ.' So we have to take the four ṛcs in AB also.

C. AB (loc. cit.) holds the ṛcs appropriate, for they are ūrdhvavat' while according to KB (loc. cit.) the rcs are appropriate to the context, for they contain the symbol of the eighth day in the words 'apāṁ napātam avase' (ṛc 6) indicating the idea of begun' (abhyārabdhavat).

22. 16-21. (D. Viṣṇu, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (VI.7.2) and (XIII.7.5) prescribe these six ṛcs in the śastra which is to be recited when Soma is left over (Somātireke) from the morning-pressing.

B.C. The viniyoga is based on liṅgapramāṇa. Viṣṇu, being identified with the sacrifice, is the rightful recipient of the extra Soma.

23. 2-3. (D. Indra-Vāyu, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (VII.6.2) and ŚŚ (X.35) cite these two ṛcs in the Aindravāyava-tṛc in the Praüga-śastra on the second day of the Daśarātra.

B.C. AB (XX.3) and KB (XXII.2) cite II.41 for the Praüga in the context. This hymn has only one rc to Indra-Vāyu. To make up the defeciency, these two ṛcs are added. This addition, however, is not indicated by AB or KB. The viniyoga is, therefore, based on liṅgapramāṇa.

27. 1-10. (D. Agni, M. Gāyatrī, R. Śunaḥśepa Vaiśvāmitra)

(1) A. ŚŚ (VI.4.1) prescribes these ten verses of the hymn in the Agni-section of Gāyatrī-part of the Prātaranuvāka in the Agniṣṭoma. The hymn has in all 13 verses. The last three ṛcs of the hymn are addressed to the Gods.

B.C. See under 1.1 (1), Ch. II.

27. 1-12- (D. Agni, M. Gāyatrī, R. Śunaḥśepa Vaiśvāmitra)

(1) A. ĀŚ (IV.13.7) prescribes these 12 verses in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma, leaving the last

verse of the hymn which is addressed to the Viśvedevas and has tristubh for its metre. ŚS (VI.4.1) prescribes only the first ten verses in the context.

B.C. Same as under 1.1 (1) Ch. II.

36. 1-2. (D. Agni, M. Anustubh (1), Pankti (2), R. Hiranyastūpa Āngirasa)

(1) A. ŚS (XIV.5.3.5) cites these two rcs in the Marutvatīya-śastra of the Agnistut-ekāha.

B.C. The viniyoga is based on lingapramāna. The Maruts are referred to together with Agni and therefore the rcs suit the context.

36. 15-16. (D. Agni, M. Brhatī, R. Kanva Ghaura)

(1) A. ŚS (XIV.54.1) cites this pragātha as the anurūpa in the Niskevalya śastra at the Midday-pressing of the Agnistut ekāha.

B.C. The viniyoga is based on lingapramāna. It agrees with its stotriya VIII.60.9.10 in metre, deity etc.

40. 1-2. (D. Brahmanaspati, M. Brhatī, R. Kanva Ghaura)

(1) A. ĀŚ (VII.3.1) and ŚS (X.3.7) prescribe the Pragātha in the Marutvatīya-śastra on the Caturvimśa day and the second day of the Daśarātra respectively.

B.C. AB (XX.3) and KB (XX.3) cite the pragātha in the context of the second day. The viniyoga is based on Śrutipramāna.

(2) A. ŚS (IV.16.7) prescribes the Pragātha to be recited by the Hotr in the funeral rites of an Āhitāgni, when all the participants get up from the ox-hide.

B.C. The viniyoga is based on lingapramāna. The rcs refer to the act of getting up in the words 'uttistha Brahmanaspate' (rc 1).

(3) A. ĀĀ (1.2.1.5) prescribes the pragātha in the Marutvatīya śastra in the Mahāvrata.

40. 3-4. (D. Brahmaṇaspati, M. Triṣṭubh (3), Paṅkti (4), Kaṇva Ghaura)

(1) A. ĀŚ (VII.3.1) and ŚŚ (X.4.7) prescribe the Pragātha in the Marutvatīya-śastra on the Caturviṁśa day and on the third day of the Ṣaḍahas respectively.

B.C. AB (XXI.4, XXIII.1) cites it in the same śastra on the fourth and the seventh days of the Pṛṣṭhya ṣaḍaha and KB (XX.4) cites it in the same śastra on the third day of the Abhiplava ṣaḍaha. The viniyoga is based on Śrutipramāṇa and the pragātha suits the context for it is addressed to Brahmaṇaspati, the deity of the Mantras.

(2) ĀĀ (I.2.1.4) cites the pragatha in the Marutvatīya śastra in the Mahāvrata.

40. 5-6. (D. Brahmaṇaspati, M. Bṛhatī (5), Paṅkti (6), R. Kaṇva Ghama)

(1) A. ĀŚ (V.14.6) and ŚŚ (VII.19.11) prescribe the prgātha in the Marutvatīya-śastra in the Agniṣṭoma.

B.C. AB (XII.6), dealing with the context does not specify the Pragātha, but KB (XV.2) cites this pragātha in the context. The viniyoga is based on Śrutipramāṇa.

(2) ĀĀ (I.2.1.6) cites the pragatha in the Marutvatīya śastra in the Mahāvrata.

44. 1-2. (D. Agni, M. Bṛhatī, R. Praskaṇva Kaṇva)

(1) A. ĀŚ (IX.9.9) and ŚŚ (XV.3.3.) prescribe the pragātha as the anurūpa in the Āgnimāruta-śastra in the Vājapeya.

B.C. The viniyoga is based on liṅgapramāṇa. The prgātha, agrees with its stotriya VI.48.9-10 in deity etc.

(2) A. ĀŚ (VI.8.8) prescribes the Prgātha in the śastra, of the Maitrāvaruṇa at the midday-pressing, in the Agniṣṭut ekāha.

B.C. The viniyoga is based on liṅgapramāṇa.

44. 1-2. (D. Agni, M. Bṛhatī, R. Praskaṇva Kāṇva)

(1) A. ŚŚ (VI.4.7) prescribes these 12 ṛcs leaving the last two of the hymn in the Bṛhatī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma. It is to be noted that in ṛc 13 Mitra and Aryaman and in ṛc 14 the Maruts are invoked.

B.C. See under 1.1 (1), Ch. II.

45. 1-9. (D. Agni, M. Anuṣṭubh, R. Praskaṇva Kāṇva)

(1) A. ŚŚ (X.4.3) prescribes these nine ṛcs, leaving the last 10th of the hymn as the Ājya śastra on the third day of the Daśarātra.

B.C. KB (XXII.3) cites the ṛcs in the above context. The viniyoga is based on Śrutipramāṇa.

46. 1-9. (D. The Aśvins, M. Gāyatrī, R. Praskaṇva Kāṇva)

(1) A. ŚŚ (XV.8.13) prescribes these nine ṛcs out of the total 15 ṛcs of the hymn, as the ukthamukha in the extra uktha-śastra of the Hotṛ in the Āptoryāma.

B.C. The viniyoga is based on liṅgapramāṇa.

47. 1,3,5. (D. The Aśvins, M. Bṛhatī, R. Praskaṇva Kāṇva)

(1) A. ŚŚ (VI.6.8) prescribes these three ṛcs in that part of the Prātaranuvāka in the Agniṣṭoma, which is addressed to the Aśvins in the Bṛhatī

metre. It is to be noted that ĀŚ (IV.15.2) prescribes the full hymn in this context.

B.C. See under 1.1 (1), Ch. II.

50. 1-9. (D. Sūrya, M. Gāyatrī, R. Praskaṇva Kāṇva)

(1) A. ĀŚ (VI.5.18) and ŚŚ (IX.20.21) cite these 9 ṛcs out of a total of 13 in the hymn, in that part of the Aśvina śastra in the Atirātra which is addressed to Sūrya.

B.C. AB (XVII.3) dealing with the context, does not mention that only 9 ṛcs are to be recited, but simply states that the hymn (I.50) should follow X.158 in the śastra. The viniyoga is based on Śrutipramāṇa.

58. 1-5. (D. Agni, M. Jagatī, R. Nodhā Gautama)

(1) A. ĀŚ (IV.13.7) prescribes these five ṛcs of the hymn, having 9 rcs in all in that part of the Prātaranuvāka in the Agniṣṭoma which is addressed to Agni in Jagatī. The metre of the remaining 4 rcs of the sūkta is Triṣṭubh.

B.C. See under 1.1 (1), Ch. II.

84. 1-6. (D. Indra, M. Anuṣṭubh, R. Gotama Rāhūgaṇa)

(1) A.B.C. ŚŚ (XVIII.18.4) prescribes these six ṛcs in the Anuṣṭubh-part of the Niṣkevalya-śastra, in the Mahāvrata.

91. 9-12. (D. Soma, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ŚŚ (V.6.3) prescribes these four verses to be recited while the Soma is being brought to the altar.

B.C. KB (VII.10) cites these four verses in the above context. The viniyoga is based on Śrutipramāṇa. It is to be noted that ĀŚ (IV.4.4) and AB (III.2) prescribes only three verses (9-11) in this context.

92. 1-4. (D. Uṣas, M? Jagatī, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (IV.14.2) and ŚS (VI.5.12) prescribe these four verses in the Jagatī-part of the uṣas-section of the Prataranuvāka in the Agniṣṭoma.

B.C. Se under 1.1 (1), Ch. II

92. 5-12. (D. Uṣas, M. Triṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ĀŚ (IV.14.2) prescribes these eight verses in the Triṣṭubh part of the usas section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under 1.1 (1), Ch. II.

102. 1-10. (D. Indra, M. Jagatī, ~~R. Jagatī~~, R. Kutsa Āṅgirasa)

(1) A. ŚS (IX.17.3) prescribes these ten verses (leaving the last verse of the Sūkta, which is in Tristubh) in the śastra of the Brāhmaṇāccha-ṃsin at the last round in the Atirātra.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛcs are appropriate to the context, for the sastras of the Atirātra are destined for Indra and the Jagatī is the metre of the last round, for it corresponds to the third-pressing of the day-rite.

120. 1-9. (D. The Aśvins, M. Gāyatrī (1), Kakubh (2), Virāj (3), Naṣṭarūpī (4), Tanuśirā (5), uṣṇih (6), Vistāra-Bṛhatī (7), Kṛti (8), Virāj (9), R. Kakṣīvant Dairghatamasa)

(1) A. ĀŚ (IV.6.3) and ŚS (V.9.20) prescribe these nine ṛcs out of the total 12 verses of the Sūkta in praising the gharma in the Pravargyeṣṭi.

B.C. AB (IV.4) and KB (VIII.5) cite these verses in the above context. The viniyoga is based on Śrutipramāṇa.

(2) A. ŚS (IX.20.12) prescribes these nine verses to be inserted just after RV 1.116 in the Āśvina-śastra in the Atirātra.

B.C. The viniyoga is based on liṅgapramāṇa.

140.1-7. (D. Agni, M. Jagatī, R. Dīrghatamas Aucathya)

(1) A. ŚS (VI.4.11) employs these seven ṛcs out of the total of thirteen in the hymn in the Jagati-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under 1.1 (1), Ch. II.

161. 1-3. (D. The Ṛbhus , M. Jagatī, R. Dīrghatamas Aucathya)

(1) A. ĀŚ (VIII.8.8) employs these 13 ṛcs (leaving the last ṛc of the sūkta which is in Triṣṭubh) in the Vaiśvadeva-śastra in the sixth day of the Daśarātra.

B.C. AB (XXII.8) cites the hymn I. 161 in the above context and does not mention the omission of the last verse. The viniyoga of the thirteen verses, however, is based on Śrutipramāṇa. As seems to have left out, the last verses for it is in a different metre and instead of referring to the Ṛbhus refers to the Maruts, Agni, Vāta and Varuṇa.

163. 1-11. (D. Aśva, M. Triṣṭubh, R. Dīrghatamas Aucathya)

(1) A. ĀŚ (X.8.5) and ŚS (XVI.3.20) prescribes these eleven ṛcs to be recited in praise of the sacrificial Horse on the second day of the Aśvamedha.

B.C. The eleven ṛcs are in praise of the Horse and are therefore appropriate to the context. The viniyoga is based on liṅgapramāṇa. The hymn 163 has in all 13 ṛcs.

163. 12-13. (D. Aśva, M. Triṣṭubh, R. Dīrghatamas Aucathya)

(1) A. ĀŚ (X.8.7) and ŚŚ (XVI.3.25) insert these two ṛcs in the Adhrigu-praiṣa after the Sūkta 1.162, in the upākaraṇa of the Horse on the second day of the Aśvamedha.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛcs refer to the horse approaching the Gods and are therefore, appropriate to the context.

185. 2-7. (D. The Heaven and Earth , M. Triṣṭubh, R. Agastya Maitrāvaruṇi)

(1) A. ŚŚ (VI.11.7) prescribes the first three of these six verses as the anuvākyās and the next three as the yājyās for the offerings of omentum puroḍāśa and parts of the animal respectively in the Animal-sacrifice to Dyāvāpṛthivī.

B.C. The viniyoga is based on liṅgapramāṇa.

185. 10-11. (D. The Heaven and Earth, M. Triṣṭubh, R. Agastya Maitrāvaruṇi)

(1) A. ĀŚ (III.8.1) prescribes these two ṛcs as the anuvākyās of the offering of puroḍāśa and the parts of the animal in the Animal-sacrifice to Dyāvāpṛthivī.

B.C. The viniyoga is based on liṅgapramāṇa.

Maṇḍala II

1. 13.16. (D. Agni, M. Jagatī, R. Gṛtsamada Śaunaka)

(1) A. ŚŚ (XIV.56.9) prescribes these four ṛcs in the Agniṣṭut Ekāha to replace the hymn to Dyāvāpṛthivī of the normal Ekāha Somayāga in the Vaiśvadeva-śastra.

B. The Agniṣṭut Ekāha is mentioned only by PB (XVII.6), which can be said to be the Śruta basis for the performance of this Ekāha. But the above prescription of ŚŚ can only be taken as based on Samākhyā-pramāṇa. The name Agniṣṭut suggests that everything in it is in praise of Agni. The ṛcs have the symbol of Agni and therefore the viniyoga is further based on liṅgapramāṇa.

C. Besides Agni, the ṛcs also refer to Dyāvāpṛthivī and are therefore appropriate to the context.

8. 1-5. (D. Agni, M. Gāyatrī, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (IV.13.7) prescribes these five verses in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma. The viniyoga is based on liṅgapra... The sūkta has in all six verses. The last verse is left out because of its being in Anuṣṭubh.

B.C. Same as under I.1 (1), Ch. II.

9. 1-2. (D. Agni, M. Triṣṭubh, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (II.17.10) and ŚŚ (III.14.12) prescribe these two verses to be recited during the Agnipraṇayana (bringing forward of fire) in the Varuṇapraghāsaparvan.

B. AB (V.2) and KB (IX.2) prescribe the ṛcs to be recited while Agni is being brought forward in the Agniṣṭoma. Thus the application of the ṛcs in bringing forward the fire is based on Śrutipramāṇa.

C. Agni is lauded as the Hotṛ and the messanger (Dūta) in these ṛcs and is invoked to take seat in the sacrifice. Hence the ṛcs are appropriate to the context.

41. 1-2. (D. Vāyu, M. Gāyatrī, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (VII.6.2) and ŚŚ (X.3.5) cite these two verses as the first two in the tṛca addressed to Vayu in the Praüga-śastra on the second day of the Daśarātra.

B.C. AB (XX.3) prescribes the full sukta in the Praüga-śastra and this is the Śrautapramāṇa for this viniyoga, though the ĀŚ and ŚŚ add one more ṛc from I.23 to complete the tṛca.

Maṇḍala III

1. 1-14. (D. Agni, M. Triṣṭubh, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (XIV.51.9) prescribes these 14 verses out of the total 23 of the hymn in the Triṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭut Ekāha. These verses replace the hymn X.30 of the Agniṣṭoma.

B.C. The viniyoga is based on liṅgapramāṇa.

9. 1-8. (D. Agni, M. Bṛhatī, R. Viśvāmitra Gāthina)

(1) A. ŚŚ (VI.4.7) prescribes these eight verses out of the total nine in the hymn in the Bṛhatī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma. It is to be noted that the ninth verse is left out, as it is in a different metre, Triṣṭubh.

B.C. See under I. 1 (1), Ch. II

18. 1-2. (D. Agni, M. Triṣṭubh, R. Kata Vaiśvāmitra)

(1) A. ĀŚ (IV.6.3) and ŚŚ (V.9. 10) prescribe the verses to be recited while the coals are being brought near the Mahāvīra vessel at the Pravargyeṣṭi in the Agniṣṭoma.

B. AB (IV.1) and KB (VIII.4) cite the verses in the context. The viniyoga is thus based on Śrutipramāṇa.

C. The verses invoke Agni to burn the foes and hence are appropriate to ward off demons from the vessel.

24. 2-5. (D. Agni, M. Gāyatrī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (IV.13.7) prescribes these 4 ṛcs out of the total 5 of the hymn in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma. The first verse of the hymn is left out for it is in Anuṣṭubh.

B.C. Same as under I.1 (1), Ch. II

27. 5-6. (D. Agni, M. Gāyatrī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (II.1.26) and ŚŚ (I.4.11) prescribe these two verses as inserted ones (dhāyyās) in the Sāmidhenīs when their number is to be made upto Seventeen.

B. TB (III.6.1.3) cites the verses as dhāyyās in the Sāmidhenīs. The viniyoga is thus based on Śrutipramāṇa.

C. The verses, being in praise of Agni, suit the context.

27. 5-10. (D. Agni, M. Gāyatrī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (VIII.6.3) cites these six verses as dhāyyās in the Sāmidhenīs on the Viṣuvant day. The number of Sāmidhenīs on this occassion is twenty one.

B.C. According to AB (XVIII.4) Ekaviṃśametad ahar upayanti viṣuvantam and hence the number of the Sāmidhenīs is also twenty one. These verses contain the symbol of the Agni Samidhyamāna. Agni (Samidhyamāno Adhvare gniḥ pāvaka īḍyaḥ) and therefore the viniyoga is based on liṅgapramāṇa.

57. 1-10. (D. Indra, M. Gāyatrī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.9.4) prescribe these ten verses out of the total eleven of the hymn in the śastra of the Brāhmaṇācchaṁsin at the first round in the Atirātra. The last verse of the hymn is left out because it is in Anuṣṭubh.

B.C. The first round of the Atiratra is the counter-part of the morning-pressing for which AB (XXVIII.1) lays down that verses in Gāyatrī addressed to Indra be recited. These being verses addressed to Indra, the viniyoga is based on liṅgapramāṇa.

60. 1-4. (D. The Ṛbhus, M. Jagatī, R. Viśvāmitra Gāthina)

(1) A. ĀŚ (VII.5.23) prescribe these four ṛcs out of the total seven of the hymn in the Vaiśvadeva-śastra on the first day of the Ṣaḍahas.

B.C. AB (XX.2) cites the full hymn in the context. The ĀŚ seems to have retained only the first four rcs as in the remaining rcs Indra Ṛbhumant is lauded and not the Ṛbhus above.

The viniyoga is based on Śrutipramāṇa.

Maṇḍala IV

1. 4-20. (D. Agni, M. Triṣṭubh, R. Vāmadeva Gautama)

(1) A. ĀŚ (IV.13.7) prescribes these seventeen verses out of the total 20 of the hymn in the Triṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I.1 (1), Ch. II. The first three verses of the hymn are left out for they are not in the Triṣṭubh metre.

4. 1-5. (D. Agni, M. Triṣṭubh, R. Vāmadeva Gautama)

(1) A. ĀŚ (IV.6.3) and ŚŚ (V.9.11) include these five of the ṛcs in the pūrvapaṭala in the pravargyābhiṣṭava.

B. AB (IV.2) and KB (VIII.4) cite the ṛcs in the above context. The viniyoga is based on Śrutipramāṇa.

C. The ṛcs invoke Agni for killing the rākṣasas and thus are appropriate to the context.

7. 2-6. (D. Agni, M. Anuṣṭubh, R. Vāmadeva Gautama)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.5) prescribe these five ṛcs in the Anuṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I.1 (1), Ch. II

7. 7-11. (D. Agni, M. Triṣṭubh, R. Vāmadeva Gautama)

(1) A. ĀŚ (IV.13.7) and ŚŚ (VI.4.5) prescribe the five ṛcs in the Triṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I.1 (1), Ch. II

37. 1-4. (D. The Ṛbhus, M. Triṣṭubh, R. Vāmadeva Gautama)

(1) A. ĀŚ (VIII.8.8) prescribes these 4 ṛcs in the Vaiśvadeva śastra on the sixth day of the Vyūḍha type of the Daśarātra. It is to be noted that the remaining four ṛcs of the hymn are in Anuṣṭubh.

B. AB (XXII.8) cite the ṛcs in the above context. The viniyoga is thus based on Śrutipramāṇa.

C. The ṛcs are appropriate for they contain the word 'tri' which according to AB, is a symbol of the sixth day.

56. 1-4. (D. The Heaven and Earth, M. Triṣṭubh R. Vāmadeva Gautama)

(1) A. ĀŚ (VIII.8.6) and ŚŚ (X.6.18) prescribe these four verses in the Vaiśvadeva śastra on the fifth day of the Daśarātra.

B. AB (XXII.5) and KB (XXIII.5), quoting the Pratīka of the hymn state 'iti dyāvāpṛthivyam' which may mean the whole hymn. The remaining three verses of the hymn being in Gāyatrī, are left out. The viniyoga rests on Śrutipramāṇa.

C. AB and KB (loc. cit.) take ' ukṣā' (ṛc 1) as the symbol of the fifth day.

Maṇḍala V

7. 1-9. (D. Agni, M. Anuṣṭubh, R. Iṣa Ātreya)

(1) A. ĀŚ (V.13.7) prescribes these nine-ṛcs, leaving the last one of the sukta which is in Paṅkti, in the Anuṣṭubh part of the Agni-section of the Prātaranuvāka, in the Agniṣṭoma.

B.C. See under I.1 (1), Ch. II.

(2) A. ŚŚ (XI.9.1) prescribes the 9 ṛcs of the hymn for the Ājya śastra on the sixth day of the Abhiplava ṣaḍaha.

B. KB (XXI.4) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states that the word 'Sakhāyaḥ', occuring in the very beginning of the first ṛc is symbol of Sarva (all), which is a symbol of the sixth day.

16. 1-4 (D. Agni, M. Anuṣṭubh, R. Puru (16, 17) and Dvita Mṛktavāha
17. 1-4
18. 1-4. (18) Ātreyas.)

(1) A. ĀŚ (IV.13.7) prescribes these four verses of each of the three hymns, leaving out the last verse in each hymn which is in paṅkti, in the Anuṣṭubh part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I.1 (1), Ch. II.

28. 5-6. (D. Agni, M. Gāyatrī, R. Viśvavārā Ātreyī)

(1) A. ĀŚ (I.2.7) and ŚŚ (I.4.13) prescribe these two verses as the last two of the Sāmidhenī ṛcs in the Darśapūrṇamāseṣṭi.

B. ŚB (I.4.139) cites the ṛcs in the above context. The viniyoga is thus based on Śrutipramāṇa.

C. Ṛc. 5 invokes Agni, the enkindled (samiddha) and Ṛc 6 exhorts to adore and revere Agni. The two ṛcs are thus appropriate to the context.

30. 1-11. (D. Indra, M. Triṣṭubh, R. Babhru Ātreya)

(1) A. ŚŚ (X.10.5) prescribes these verses leaving out the remaining four verses of the hymn for they are addressed to Agni, in the Marutvatīya śastra on the eighth day of the Daśarātra.

B. KB (XXVI.12) prescribes the hymn for the same purpose on second chandoma day. Thus the viniyoga is based on Śrutipramāṇa. ŚŚ has made an improvement upon KB by leaving out the four last verses of the hymn which are not addressed to Indra.

C. According to KB (loc. cit.) the word 'rāya' occurs in the hymn (ṛc 1) which is a symbol of the day. The Maruts are referred to as praising Indra and offering soma libations to him, (ṛc 6). The ṛcs are, therefore, appropriate to the śastra .

(2) A. ŚS (XI.8.4) prescribes the 11 verses of the hymn in the Marutvatīya śastra on the fifth day of the Abhiplava ṣaḍaha.

B. KB (XXI.3) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. Same as under (1) above.

(3) A. ŚS (XI.11.9) prescribes the 11 verses of the hymn in the Marutvatīya śastra on the first Svarasāman day.

B. KB (XXIV.5) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states that the hymn contains the word 'Kaḥ' which indicates Prajāpati and the Svarasāmans are for Prajāpati; the hymn is therefore, appropriate in the context.

34. 1-8. (D. Indra, M. Jagatī, R. Saṃvaraṇa Prājāpatya)

(1) A. ŚS (IX.14.3) prescribes these eight ṛcs, omiting the last ninth verse of the hymn, which is in Triṣṭubh, in the sastra of the Acchāvāka at the second round in the Atirātra.

B.C. The viniyoga is based on liṅgapramāṇa. The śastras in the Atirātra are for Indra and therefore the ṛcs are appropriate to the context.

35. 1-7. (D. Indra, M. Anuṣṭubh, R. Prabhūvasu Āṅgirasa)

(1) A. ŚS (XI.11.12) prescribes these seven verses, omitting the last eighth verse of the hymn which is in Paṅkti, in the Niṣkevalya-śastra on the first Svarasāman day.

B. KB (XXIV.6) cites the verses in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the group of verses is appropriate to the context, for it contains the word 'ā' in 'ā bhara' (ṛc 1).

44. 1-13. (D. The Viśedevas, M. Jagatī, R. Avatsāra Kaśyapa)

(1) A. ĀŚ (IX.9.13) and ŚŚ (XV.3.10) prescribe these thirteen verses, omiting the remaining last two of the hymn which are in Triṣṭubh, in the extra uktha śastra in the Vājapeya.

B.C. The viniyoga is based on liṅgapramāṇa.

Maṇḍala VI

2. 1-9. (D. Agni, M. Anuṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ŚŚ (VI.4.3) prescribes these nine ṛcs out of the total 11 of the hymn, in the Anuṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma. The last verse is omitted, for it is in Śakvarī, but why ṛc 10 which is in Anuṣṭubh, is excluded is not clear.

B.C. See I.1 (1), Ch. II

2. 1-10. (D. Agni, M. Anuṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ŚŚ (X.3.3, XI.13.18 and XI.15.3) prescribe these ten ṛcs leaving the last ṛc of the hymn, for the Ājya śastra on the second day of the Daśarātra of the Samūḍha type on the Viṣuvant day and in the Viśvajit (if the Bṛhat is taken for its Pṛṣṭha Stotra) respectively.

B. KB (XX.3, XXII.2 and XXV.3) cite the hymn (there is no mention of omitting the last verse) on the second day of the Abhiplava Ṣaḍaha, on the second day of the Pṛṣṭhya Ṣaḍaha and on the Viṣuvant day. Thus the viniyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states that the second day should have Anuṣṭubh for its metre; therefore this hymn suits the second day.

15. 1-9. (D. Agni, M. Jagatī (1,2,4,5, 7-9) Śakvarī (3) Atiśakvarī (6), (R. Bharadvāja Bārhaspatya or Vītihavya Āngirasa*)

(1) A. ĀŚ (IV.13.7) prescribes these nine ṛcs in the Jagatī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I.1 (1), Ch. II

(2) A. ĀŚ (VII.12.6) and ŚŚ (X.6.2) prescribe these 9 ṛcs for the Ājya śastra on the fifth day of the Daśarātra.

B. AB (XXII.1) and KB (XXIII.1) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According AB and KB (loc. cit.) the hymn is appropriate, for it is in Jagatī and has an addition (rcs 3 and 6 being in Sakvari), which is the symbols of the fifth day.

15. 1-4. (D. Agni, M. Jagatī (1,2,4,5, 7-9) Śakvarī (3) Atiśakvarī (6), R. Bharadvāja Bārhaspatya or Vītihavya Āṅgiras)

(1) A. ŚŚ (IV.57.9) prescribes these four ṛcs in the Agniṣṭut Ekāha to replace the verses ~~[illegible]~~ addressed to the wives of the Gods and to Raka in Vaiśvadeva-śastra of the normal Ekāha.

B.C. The viniyoga is based on liṅgapramāṇa.

15. 10-15. (D. Agni, M. Triṣṭubh (10-14), Śakvarī (15), R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (IV.13.7) prescribes these six ṛcs in the Triṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

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*Ṛc 3 mentions both -- 'Vītihavyāya saprathо Bharadvājāya saprathaḥ'.

B.C. See under I.1 (1), Ch. II.

16. 1-45. (D. Agni, M. Gāyatrī (1-26, 28-45), Anuṣṭubh (27), R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (IV.13.7) prescribes these 45 ṛcs, out of the total 48 rcs of the hymn, in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma. The remaining three ṛcs are excluded because they are in a different metre (Triṣṭubh (46), Anuṣṭubh (47.48). ŚŚ (VI.4.1) prescribes only the first 26 ṛcs in the context.

B.C. See under I.1 (1), Ch. II.

46. 1-2. (D. Indra, M. Bṛhatī, R. Śaṁyu Bārhaspatya)

(1) A. ĀŚ (V.15.3) and ŚŚ (VII.20.4) prescribe this Pragātha as the stotriya in the Niṣkevalya-śastra, in case it runs paralled to the Bṛhat-pṛṣṭha, in the Agniṣṭoma.

B. PB (XI.9.1) prescribes the corresponding rcs of SV for the stotra in the context. The viniyoga is thus based on Śrutipramāṇa.

C. The ṛcs extol the deeds of Indra and are therefore, appropriate to the context.

45. 5-6. (D. Indra, M. Bṛhatī, R. Śaṁyu Bārhaspatya)

(1) A. ĀŚ (VII.4.3) and ŚŚ (XII.9.16) prescribe the Pragātha as the optional anurūpa for the Brāhmaṇācchaṁsin at the midday-pressing on the Caturviṁśa day and on the Viṣuvant day respectively.

B.C. The viniyoga is based on liṅgapramāṇa.

46. 9-10. (D. Indra, M. Bṛhatī, R. Śaṁyu Bārhaspatya)

(1) A. ĀŚ (VII.3.19) and ŚŚ (X.4.10) designate prescribe this Pragātha in the Niṣkevalya śastra on the Caturviṁśa-day and on the third day of the Daśarātra respectively.

B.C. AB (XXI.1 and XXIV.1) cites the Pragātha as Sāmpragātha in the Niṣkevalya-śastra on the third-day of the Pṛṣṭhya-ṣaḍaha and the ninth day of the Daśarātra. KB (XXII.4) cites it for the same purpose on the third day of the Pṛṣṭhya ṣaḍaha. The viniyoga is based on Śrutipramāṇa.

47. 1-4. (D. Soma (withIndra), M. Triṣṭubh, R. Garga Bhāradvāja)

(1) A. ĀŚ (V.20.6) prescribes these four verses in the Āgnimāruta-śastra in the Agniṣṭoma. ŚŚ (VIII.6.14) prescribes only the the first three ṛcs (see tṛca viniyoga).

B. AB (XIII.14) cites the ṛcs (without specifying their number and mentioning only ṛc 1 by pratīka) in the above context. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) , justifying the inclusion of the ṛcs in the śastra, remarks 'aindrīr anupānīyāḥ śaṁsaty etābhir vā indras tṛtīyasavanam anvapibat tadanupānīyānām anupānīyatvam.'

48. 1-2. (D. Agni, M. Bṛhatī, R. Śaṁyu Bārhaspatya)

(1) A. ĀŚ (V.20.6) and ŚŚ (VII.25.10) prescribes the Pragātha as the Stotriya in the Āgnimāruta-śastra. The pragātha is designated as yajñāyajñīya.

B. AB (XIII.11) cites the pragātha in the above context. The viniyoga is thus based on Śrutipramāṇa.

C. AB (loc. cit.) states, that by reciting the yoni of the stotra in the middle of the śastra, the womb is placed in the middle, which is appropriate.

Maṇḍala VII

1. 21-25. (D. Agni, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (IV.13.7) includes these five ṛcs in the Triṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I.1 (1) Ch. II.

16. 1-2. (D. Agni, M. Bṛhatī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ŚŚ (XIV.54.3) prescribes this Prgatha in the Niṣkevalya-śastra in the Agniṣṭut Ekāha.

B.C. The viniyoga is based on liṅgapramāṇa.

16. 11-12. (D. Agni, M. Bṛhatī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (V.20.6) and ŚŚ (VIII.6.5) prescribes the Prgātha as the anurūpa in the Āgnimāruta-śastra in the Agniṣṭoma.

B.C. AB (XIII.11) cites the prgātha for the same purpose. The viniyoga is based on Śrutipramāṇa. It agrees with its stotriya- VI.48. 1-2 metre etc.

18. 1-21. (D. Indra, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ŚŚ (XII.3.21) prescribes these 21 verses, out of the total 25 (the last four verses 22-25 refer to Sudās Paijavani) of the hymn to be inserted in the śastra of the Maitrāvaruṇa before the concluding part of his śastra at the midday-pressing on the three chandoma days.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛcs are appropriate to the context, because the sastras of the midday-pressing are for Indra.

18. 1-15. (D. Indra, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. AĀ (V.2.2.3) prescribes the fifteen verses in the Niṣkevalya-śastra in the Mahāvrata.

32. 1-2. (D. Indra, M. Bṛhatī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. Āś (VII.3.19) and Śś (XVI.21.24) prescribe this Prgatha as the stotriya in the sastra of the Maitrāvaruṇa at the middayy-pressing on the fifth day of the Pṛṣṭhya ṣaḍaha and on the second day of the Trirātra respectively.

B. AB (XXII.2) cites the Prāgatha in the context of the fifth day. Thus the viniyoga is based on this Śrutipramāṇa.

C. AB (loc. cit.) states that the Prāgatha is appropriate to the fifth day, as it has an addition in the metre, which is a symbol of the fifth day.

32. 12-13. (D. Indra, M. Bṛhatī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. Āś (V.16.2) and Śś (VII.24.3) prescribe it as the Sāmapragātha in the śastra of the Acchāvāka at the midday-pressing in the Agniṣṭoma.

B.C. The viniyoga is based on liṅgapramāṇa and the pragatha, being addressed to Indra, is appropriate to the context.

32. 14-15. (D. Indra, M. Bṛhatī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. Āś (V.16.1) and Śś (VII.22.3) prescribe it as the Sāmapragātha in the śastra of the Maitrāvaruṇa at the midday-pressing in the Agniṣṭoma.

B.C. Same as under 32.12-13 above.

(2) A. ĀŚ (VII.4.6) prescribes this pragātha designated as the Kadvant pragātha, in the śastra of the Maitrāvaruṇa after the stotriya and the anurūpa tṛcas at the midday-pressing .

B. AB (XXIX.5) cites the pragātha for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) states that the pragātha is destined for Prajāpati, because Ka is the designation of Prajāpati and 'ka' also means food; thus food is won through the pragātha.

52. 22-23 26-27 (D. Indra, M. Bṛhatī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VI.5.18) prescribes these two pragāthas in the āśvina-śastra in the Atirātra.

B. AB (XVII.4) cites the Prgāthas in the above context. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) states that the Prgāthas being in Bṛhatī do not go beyond the Sun and are therefore, appropriate to the context.

66. 1-9. (D. Mitra Varuṇa, M. Gāyatrī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (V.10.28) and ŚŚ (VII.11.4) prescribe these ṛcs in the śastra of the Maitrāvaruṇa at the morning-pressing in the Agniṣṭoma.

The hymn has in all 19 verses. Verses 10-15 are in Bṛhatī and 16-19 Gāyatrī.

B.C. AB (XXVII.1) and KB (XXVIII.9) state that the śastra of the Maitrāvaruṇa is addressed to Mitra-varuṇa at the morning-pressing. The viniyoga is based on liṅgapramāṇa.

86. 10-11. (D. Mitra Varuṇa, M. Bṛhatī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VI.5.18) prescribes the Pragātha in the Āśvina-śastra in the Atirātra.

B. AB (XVII.4) cites the Pragātha for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) remarks that Mitra is the day and Varuṇa the night and by reciting a pragātha for them one establishes the sacrificer in the day and night.

94. 1-9. (D. Indra Agni, M. Gāyatrī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (V.10.28) and ŚŚ (VII.15.4) prescribe these nine ṛcs in the śastra of the Acchāvāka at the morning-pressing in the Agniṣṭoma.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛcs are appropriate to the context, because the Acchāvāka recites for Indra-Agni at the morning-pressing.

94. 1-11. (D. Indra-Agni, M. Gāyatrī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ĀŚ (VII.5.17) prescribes these eleven rcs, leaving out the last rc of the hymn, which is in Anuṣṭubh, to be inserted in the śastra of the Acchāvāka at the morning-pressing on the ukthya days of the Abhiplava-ṣaḍaha

B.C. Same as under 94. 1-9 above.

99.16. (D. Viṣṇu, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. ŚŚ (XII.26.19) prescribes these six ṛcs (omitting the seventh verse which is the last in the hymn) in the uktha-śastra of the Acchāvāka on the sixth day of the Daśarātra.

B.C. The viniyoga is based on liṅgapramāṇa.

Mandala VIII

1. 1-2. (D. Indra, M. Brhati, R. Pragatha Kanva)

(1) A. AS (VII.4.2) and SS (XII.3.22) prescribe the Pragatha as the Stotriya for the Maitravaruna at the midday-pressing on the Caturvimsa-day and on the tenth day of the Dasaratra respectively.

B. KB (XXIX.5) cites the Pragatha in the context in which SS (loc. cit.) employs the Pragatha. This viniyoga is based on Srutipramana.

C. KB (loc. cit.) remarks that Brhati is prosperity and is thus a symbol of the tenth day for through Brhati one finds support in prosperity on the last day.

(2) A. SS (X.8.8) prescribes it as the Samapragatha in the Niskevalya sastra on the sixth day of the Dasaratra.

B. KB (XXIII.7) cites the pragatha in the above context. The viniyoga is based on Srutipramana.

C. According to KB (loc. cit.) the pragatha is appropriate to the context, for it contains the word 'Sakhayah' which refers to all, which is a symbol of the sixth day.

1. 1-9. (D. Indra, M. Brhati, R. Pragatha and Medhatithi Kanvas)

(A) A. AA (V.2.4.2) prescribes the first nineteen verses in the Brhati-group of verses in the Niskevalya sastra in the Mahavrata. SS (XVIII.8.11) prescribes only the first two verses in the context.

1. 3-4. (D. Indra, M. Brhati, R. Medhatithi Kanva)

(1) A. AS (VII.4.2) prescribes the Pragatha as the optional Anurupa in the sastra of the Maitravaruna at the midday-pressing on the Caturvimsa-day.

B.C. The viniyoga is based on lingapramāṇa. The pragātha is in accord with its stotriya VIII.1.1-2.

2. 4-39. (D. Indra, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A.Ā (V.2.3.2) includes these ṛcs in Gāyatrī-group of verses in the Niṣkevalya-śastra in the Mahāvrata.

3. 1-2. (D. Indra, M. Bṛhatī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (V.15.21) and ŚŚ (VII.20.6) prescribe it as the Sāmapragātha in the Niṣkevalya śastra in the Agniṣṭoma where the rathantara is the pṛṣṭha-stotra.

B.C. AB (XX.1) cites the Pragātha for the same purpose on the first day of the Pṛṣṭhya ṣaḍaha, which corresponds to the Agniṣṭoma with rathantara pṛṣṭha. Thus the viniyoga is based on this Śrutipramāṇa. According to AB (loc. cit.) the pragātha is appropriate in the context, for it contains the word 'Piba' which is a symbol of the day.

3. 3-4. (D. Indra, M. Bṛhatī, R. Medhātithi Kāṇva)

(1) A. ŚŚ (XI.11.11) prescribe the pragātha as the Kadvant-pragātha (a pragātha containing the word ka) in the Niṣkevalya-śastra on the third Svarasāman-days.

B. KB (XXIV.7) cites the pragātha for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.), the word 'ka' occurs in 'kavarṇa' (ṛc. 1). But actually the word is pāvakavarṇa'. The explanation of KB (loc. cit.) is a distortion and is superficial.

3. 5-6. (D. Indra, M. Bṛhatī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (VII.3.19) and ŚŚ (X.5.18) prescribe it as the Sāmapragātha in the Niṣkevalya-śastra on the sixth and the fourth days respectively

of the Sadahas.

B. AB (XXII.7) and KB (XXII.8) cite the pragātha in the contexts shown by ĀŚ (loc. cit.) and ŚŚ (loc.cit.) respectively. Thus both the viniyogas are based on Śrutipramāṇa.

C. According to AB (loc. cit.), the pragātha is appropriate to the context of the sixth day as it repeats 'Indra' in every pāda, which is a symbol of the sixth day ('ninṛttavān ṣaṣṭhe' havi ṣaṣṭhasyāhno rūpam').

KB (loc. cit.) states that the gods attained all attainments and thus the sacrificer also attains all his desires by this Sama-pragātha.

3. 7-8. (D. Indra, M. Bṛhatī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (V.15.2) and ŚŚ (VII.20.3) prescribe this pragātha as the Anurūpa in the Niṣkevalya-śastra, if it runs paralled to the rathantara sāman, in the Agniṣṭoma.

B.C. AB (XXI. and XXIII.3) cite the Pragātha in the context of the first Pṛṣṭhya and the first chandoma days respectively. The viniyoga is based on Śrutipramāṇa.

3. 9-10. (D. Indra, M. Bṛhatī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (V.16.2) and ŚŚ (VII.23.3) prescribe the pragātha as the Anurūpa in the śastra of the Brāhmaṇācchaṁsin at the midday-pressing in the Agniṣṭoma.

B.C. The viniyoga is based on liṅgapramāṇa and the pragātha is in accord with its Stotriya VIII.88.1-2.

3. 13-14. (D. Indra, M. Bṛhatī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (VII.1.6) and ŚŚ (XII.4.1) prescribe it as the Kadvant pragātha in the śastra of the Brāhmaṇācchaṁsin at the midday-pressing on the days of the Daśarātra. ĀŚ (VII.4.6) and ŚŚ (XI.11.11) prescribe the

pragatha for the same purpose on the Caturviṁśa day and the first Svarsāman day respectively.

B. AB (XXIX.5) and KB (XXIV.5) cite the pragātha in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to the Brāhmaṇas 'Ka' is Prajāpati and also food. Thus by the kadvant pragātha Prajāpati and food both are obtained.

3. 15-16. (D. Indra, M. Bṛhatī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (V.16.1 Com.) and ŚŚ (VII.23.5) prescribe the pragātha in the śastra of the Brāhmaṇācchaṁsin at the midday- pressing in the Agniṣṭoma.

B.C. The viniyoga is based on liṅgapramāṇa and the Pragātha is appropriate, because the midday lauds are for Indra.

(2) A. ĀŚ (VII.4.3) prescribes the pragātha as the optional Anurūpa in the sastra of the Brāhmaṇācchaṁsin on the caturviṁśa-day, while ŚŚ (XII. 4.22) prescribes it in the same śastra as the stotriya on the tenth day.

B.C. Same as under (1) above.

3. 1-20. (D. Indra, M. Bṛhatī, R. Pragātha and Medhātithi Kāṇvas)

(1) ĀĀ (V.2.42. 2) includes these twenty res in the Bṛhatī-group of verses in the Niṣkevalya-śastra in the Mahāvrata.

4. 1-2. (D. Indra, M. Bṛhatī, R. Devātithi Kāṇva)

(1) A. ĀŚ (VII.4.4) prescribes the Pragātha as the optional stotriya in the śastra of the Acchāvāka at the midday-pressing on the Caturviṁśa-day.

B.C. The viniyoga is based on Śrutipramāṇa.

(2) A. ŚS (XII.4.7) prescribes the Pragātha as the optional Stotriya in the Śastra of the Brāhmaṇācchaṁsin on the middle chandoma-day (i.e. the eighth day).

B.C. PB (XIV.10.3) cites the corresponding verses from SV for the stotra in the context. The viniyoga is based on Śrutipramāṇa. The verses invoke Indra and hence are appropriate to the context.

4. 3-4. (D. Indra, M. Bṛhatī, R. Devātithi Kaṇva)

(1) A. ĀŚ (VII.4.4) prescribes this pragātha as the Anurūpa in the śastra of the Brāhmaṇācchaṁsin at the midday-pressing on the Caturviṁśa-day.

B.C. The viniyoga is based on liṅgapramāṇa.

4. 1-7 (D. Indra, M. Bṛhatī, R. Devātithi Kaṇva)
1-14.

(1) A. ŚS (XVIII.8.12) prescribe the first seven verses of the hymn in the Bṛhatī-group of verses in the Niṣkevalya of śastra in the Mahāvrata.

B.C. AĀ (V.2.4.2) cites the first 1 4 rcs of the sūkta in the above context. The viniyoga is thus based on Śrutipramāṇa.

5. 1-36. (D. The Aśvins, M. Gāyatrī, R. Brahmātithi Kaṇva)

(1) A. ĀŚ (IV.15.2) and ŚS (VI.6.2) include these thirty six verses, leaving the last three of the hymn which are in a different metre, in the Gāyatrī-part of the Āśvina-section of the Prātaranuvāka in the Agniṣṭoma.

5. 1-9. (D. The Aśvins, M. Gāyatrī, R. Brahmātithi Kaṇva)

(1) A. ŚS (XV.8.13) prescribes these nine verses as the ukthamukha in the śastra of the Maitrāvaruṇa, which follows the Āśvina-śastra in the Bṛhaspatisava.

B.C. The viniyoga is based on liṅgapramāṇa and the rcs are appropriate for the śastra is for the Aśvins.

6. 1-5. (D. Indra, M. Gāyatrī, R. Vatsa Kaṇva)

(1) A. ŚŚ (XVIII.7.2) prescribe these verses, leaving the last three of the sūkta which are a Dānastuti of Tirindira Pārśvya, in Gāyatrī-group of verses in the Niṣkevalya-śastra in the Mahāvrata.

B.C. AA (V.2.5.2) cites the forty-five verses for the same purpose. The viniyoga is based on Śrutipramāṇa. The verses are addressed to Indra and are therefore, appropriate to the context.

7. 1-15. (D. The Maruts, M. Gāyatrī, R. Punarvatsa Kaṇva)
1-9.
(1) A. ŚŚ (X.9.7) prescribes the fifteen or optionally the nine verses in the Āgnimāruta-śastra on the seventh day of the Daśarātra.

B. KB (XXVI.10) cites the full hymn in the context. Thus the viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) rc 1 contains 'pra' which is a symbol of the seventh day.

11. 1-9. (D. Agni, M. Gāyatrī, R. Vatsa Kaṇva)

(1) A. ĀŚ (IV.13.7) prescribes the nine verses, leaving the last tenth of the sukta which is in Anuṣṭubh, in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I.1 (1), Ch. II.

15. 1-12. (D. Indra, M. Uṣṇih, R. Kaṇva)

(1) A. ŚŚ (XVIII.12.4) includes the twelve verses, leaving the last verse of the hymn in the uṣṇih group of verses in the Niṣkevalya-śastra in the Mahāvrata.

B.C. AĀ (V.2.5.2) cites the twelve verses for the same purpose. The viniyoga is based on Śrutipramāṇa.

17. 1-13. (D. Indra, M. Gāyatrī, R. Irimbithi Kāṇva)

(1) AĀ (V.2.5.2) includes these thirteen ṛcs in the Gāyatrī-group of verses in the Niṣkevalya-śastra in the Mahāvrata.

17. 7-13. (D. Indra, M. Gāyatrī, R. Irmbithi Kāṇva)

(1) A. ĀŚ (V.10.28) and ŚŚ (VII.12.2) prescribe these seven ṛcs in the śastra of the Brāhmaṇācchaṁsin at the morning-pressing in the Agniṣṭoma.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛcs are appropriate because the śastra of the Brāhmaṇācchaṁsin at the morning-pressing is for Indra.

19. 3-6. (D. Agni, M. Kakubh (1, 5,), Bṛhatī (4, 6), R. Sobhari Kāṇva)

(1) A. ĀŚ (VII.8.1) prescribes the two pragāthas as the stotriya and the anurūpa for the Maitrāvaruṇa at the third pressing ~~in the ukthya type of Abhiplava-ṣaḍaha~~ on the fifth day of the Saḍahas.

B.C. The viniyoga of the stotriya, as usual, is based on Śrutipramāṇa and that of the anurūpa on liṅgapramāṇa.

19. 19-20. (D. Agni, M. Kakubh (19,23), Bṛhatī (20,24), R. Sobhari Kāṇva)
23-24.

(1) A. ĀŚ (VII.8.1) prescribes these two pragathas as optional stotriya and Anurūpa respectively in place of the above 3-4, 5-6,

B.C. Same as under 19. 3-4 above.

21. 9-10. (D. Indra, M. Kakubh (1, 9), Bṛhatī (2,10), R. Sobhari Kāṇva)

(1) A. ĀŚ (VI.1.2) and ŚŚ (IX.3.2) prescribe these two pragāthas as the stotriya and the Anurūpa respectively for the Brāhmaṇācchaṁsin at the third pressing in the ukthya.

B.C. Same as under 19. 3-4 above.

<u>22. 1-7.</u> (D. The Aśvins, M. Bṛhatī, R. Sobhari Kaṇva)

(1) A. ĀŚ (IV.15.2) prescribes these seven ṛcs in the <u>Bṛhatī-part</u> of the <u>Āśvina-section</u> of the <u>Prātaranuvāka</u> in the <u>Agniṣṭoma</u>.

B.C. See under I.1 (1), Ch. II

<u>24. 1-27.</u> (D. Indra, M. Uṣṇih, R. Viśvamanas Vaiyaśva)

(1) A. ŚŚ (XVIII.12.5) prescribes these 27 ṛcs, making [illegible] treas, in the <u>uṣṇih-group</u> of verses in the <u>Niṣkevalya-śastra</u> in the <u>Mahāvrata</u>.

B.C. AĀ (V.2.5.2) cites the verses for the same purpose. The <u>viniyoga</u> is based on <u>Śrutipramāṇa</u>. The [illegible] hymn has in all 30 ṛcs. The last three ṛc [illegible] are the <u>Dānastuti</u> of <u>Varu Sauṣāmni</u> and therefore omitted in the context.

<u>24. 1-9.</u> (D. Indra, M. Uṣṇih, R. Viśvamanas, Vaiyaśva)

(1) A. ŚŚ (X.13.12) prescribes these nine ṛcs in the <u>Niṣkevalya śastra</u> on the tenth day of the <u>Daśarātra</u>.

B.C. KB (XXVII.2) remarks in the context '<u>yāvantaḥ pragāthās tāvanty auṣṇihāni treāni</u>' and it is on this <u>liṅgapramāṇa</u> that this <u>viniyoga</u> is based.

<u>26. 1-15.</u> (D. The Aśvins, M. Uṣṇih, R. Viśvamanas Vaiyaśva)

(1) A. ĀŚ (IV.15.2) prescribes these fifteen verses in the <u>uṣṇih-part</u> of the <u>Āśvina-section</u> of the <u>Prātaranuvāka</u> in the <u>Agniṣṭoma</u>. ŚŚ (VI.6.10) prescribes only the first five ṛcs in the context. The sūkta has in all 25 ṛcs; ṛcs 20-25 are to Vāyu and the metre from 16 onward is <u>Gāyatrī</u> (with ṛc 20 in <u>Anuṣṭubh</u>).

B.C. See under I. 1 (1), Ch. II

26. 16-19. (D. The Aśvins, M. Gāyatrī, R. Viśvamana Vaiyaśva)

(1) A. (IV.15.2) prescribes these four ṛcs in the Gāyatrī-part of the Āśvina-section in the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I.1 (1), Ch. II.

32. 4-18. (D. Indra, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (VI.4.10) prescribes these fifteen verses in the Śastra of the Maitrāvaruṇa at the first round in the Atirātra.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛcs are appropriate to the context, because the śastras of the night-rounds are for Indra.

33. 1-2. (D. Indra, M. Bṛhatī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (VII.4.3) and ŚŚ (XII.4.4) prescribe the pragātha as the stotriya for the Brāhmaṇācchaṃsin at the midday-pressing on the third day of the Daśarātra.

B.C. PB (XII.4.3) cites the corresponding verses from SV for the stotriya in the context. The viniyoga is thus based on Śrutipramāṇa and the Pragātha is appropriate in the context.

33. 1-15. (D. Indra, M. Bṛhatī, R. Medhātithi Kāṇva)

(1) A. ŚŚ (XVIII.10.3) prescribes these fifteen verses in the Bṛhatī-group of verses in the Niṣkevalya-śastra in the Mahāvrata.

B.C. AĀ (V.2.4.2) cites the ṛcs for the same purpose. The viniyoga is based on Śrutipramāṇa.

49. 1-2. (D. Indra, M. Bṛhatī, R. Praskaṇva Kāṇva)

(1) A. ĀŚ (VII.4.3) and ŚŚ (VII.23.4) prescribe the pragātha as the stotriya in the Niṣkevalya-śastra of the Brāhmaṇācchaṃsin in case the first Pṛṣṭha stotra is the Bṛhat.

B.C. The pragātha is the yoni of the śyaita chant, according to PB (XI.9.2). The viniyoga is based on Śrutipramāṇa.

(2) A. ĀŚ (VIII.6.16) and ŚŚ (XII.9.11) prescribe the pragātha as the stotriya in the Niṣkevalya-śastra of the Brāhmaṇācchaṃsin on the Viṣuvant day and on the second day of the Abhiplava ṣaḍaha.

B.C. Same as under (1) above.

59. 1-5. (D. Indra, Varuṇa, M. Jagatī, R. Suparṇa Kāṇva)

(1) A. ŚŚ (XII.11.17) prescribes these five verses in the uktha-śastra of the Maitravaruṇa on the first chandoma day.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛcs are appropriate to the context, because the uktha-śastra of the Maitrāvaruṇa is for Indra Varuṇa.

60. 1-2. (D. Agni, M. Bṛhatī, R. Bharga Prāgātha)

(1) A. ŚŚ (XIV.53.5) prescribes the Pragātha in the Marutvatīya śastra in the Agniṣṭut Ekāha.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛcs are addressed to Agni and everything in this Ekāha is connected with Agni. The ṛcs are therefore, appropriate to the context.

61. 1-2. (D. Indra, M. Bṛhatī, R. Bharga Prāgātha)

(1) A. ŚŚ (VII.20.7) prescribes the Pragātha in the Niṣkevalya-śastra in the Agniṣṭoma if the śastra runs peralled to the Bṛhat Pṛṣṭha-stotra.

ĀŚ (VII.3.18) prescribes the Prgātha for the same purpose on the Caturviṁśa day and on ~~the~~any other occassion where, the Niṣkevalya-śastra runs parallel to the Bṛhat-pṛṣṭha stotra.

B. AB (XX.3) cites the pragātha for the same purpose on the second day of the Pṛṣṭhya ṣaḍaha where the stotra is Bṛhat Pṛṣṭha. Hence the Viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the pragātha is appropriate for it is in Bṛhatī.

(2) A. ĀŚ (VII.4.4) and ŚŚ (XII.5.19) prescribe the pragātha in the sastra of the Acchāvāka at the midday-pressing on the Caturviṁśa-day and on the middle Chandoma day respectively.

B.C. The viniyoga is based on liṅgapramāṇa and the pragātha is appropriate, for it refers to Indra.

61. 7-8. (D. Indra, M. Bṛhatī, R. Bharga Pragātha)

(1) A. ĀŚ (V.15.3) and ŚŚ (VII.20.4) prescribe the Pragātha as the Anurūpa in the Niṣkevalya-śastra in the Agniṣṭoma if the śastra runs paralled to the Bṛhat pṛṣṭha-sāman.

B.C. AB (XX.3) cites the Pragātha to the same end on the second day of the Pṛṣṭhya ṣaḍaha where the Niṣkevalya-śastra runs paralled to the Bṛhatpṛṣṭha-sāmans The viniyoga is thus based on this Śrutipramāṇa.

61. 1-5. (D. Indra, M. Bṛhatī, R. Bharga Pragātha)
9-18.

(1) A.B.C. AĀ (V.2.4.2) prescribes these verses (why re 6,7 and 8 are omitted is not clear) in the Bṛhatī-group of verses in the Niṣkevalya-śastra in the Mahāvrata.

66. 1-2. (D. Indra, M. Bṛhatī, R. Kali Pragātha)

(1) A. Āś (V.16.2) and Śś (VII.24.2) prescribe the pragātha as the stotriya in the Niṣkevalya-śastra of the Acchāvāka in the Agniṣtoma.

B.C. PB (XI.4.5) cites the corresponding verses from SV as for the Kāleya-pṛṣṭha-stotra which belongs to the Niṣkevalya of the Acchāvāka. The viniyoga is based on Śrutipramāṇa.

66. 1-14. (D. Indra, M. Bṛhatī, R. Kali Pragātha)

(1) A.B.C. ĀĀ (V.2.4.2) includes these ṛcs, leaving the last fifteenth of the hymn, which is in Anuṣṭubh, in the Bṛhatī-group of verses in the Niṣkevalya-śastra in the Mahāvrata.

66.7&8. (D. Indra, M. Bṛhatī, R. Kali Pragātha)

(1) A. Āś (VII.4.4) and Śś (XII.5.4) prescribe the Pragātha as the anurūpa in the śastra of the Acchāvāka at the midday-pressing on the Caturviṁśa day and the second day of the Daśarātra respectively.

B.C. The viniyoga is based on liṅgapramāṇa and the Pragātha is appropriate to the context, for it is in accord with its stotriya.

66. 9-10. (D. Indra, M. Bṛhatī, R. Kali Pragātha)

(1) A. Āś (VII.4.6) and Śś (XII.5.1) prescribe the pragātha as the kadvant pragātha in the śastra of the Acchāvāka at the midday-pressing on the Caturviṁśa day and on the first day of the Daśarātra. Śś (XI.11.11) prescribes this as the Kadvant pragātha on the second Svarasāman day in the Marutvatīya śastra.

B. AB (XXIX.5) and KB (XXIV.6) cite the pragātha as the kadvant pragātha. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brāhmaṇas 'Ka' indicates Prajāpati as well as food and by the Kadvat-pragātha serves to obtain both Prajāpati and food.

70. 1-2. (D. Indra, M. Bṛhatī, R. Purahanmā Āṅgirasa)

(1) A. ĀŚ (VII.4.4) and ŚŚ (XII.5.8) prescribe the Pragātha as the stotriya for the Acchāvāka on the third and the fourth days respectively of the Daśarātra.

B.C. PB (XII.10.4) cites the corresponding verses from SV for the fourth Pṛṣṭhya sāman. Hence the viniyoga is based on Śrutipramāṇa .

70. 3-4. (D. Indra, M. Bṛhatī, R. Purahanmā Āṅgirasa)

(1) A. ĀŚ (VII.4.4) prescribes this pragātha as the stotriya in the śastra of the Acchāvāka on the sixth day of the Daśarātra, while ŚŚ (XII.5.8) prescribes it for the as the Anurūpa in the śastra of the Acchāvāka on the fourth day of the Daśarātra .

B.C. The viniyoga of the Stotriya is based on Śrutipramāṇa, and that of the anurūpa on the liṅgapramāṇa.

70. 1-6. 1-11. (D. Indra, M. Bṛhatī, R. Purahanmā Āṅgirasa)

(1) A. ŚŚ (XVIII.10.7) prescribes the six verses in the Bṛhatī-group of verses in the Niṣkevalya-śastra in the Mahāvrata.

B.C. AĀ (V.2.4.2) prescribes the first eleven verses for the same purpose. Thus the viniyoga of ŚŚ (loc. cit.) is based on this Śrutipramāṇa.

80. 1-8. (D. Indra, M. Gāyatrī, R. A Ekadyu Naudhasa)

(1) A. ĀŚ (VI.4.10) prescribes these eight verses in the śastra of the Maitrāvaruṇa at the second round in the Atirātra.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛcs are appropriate to the context because they refer to Indra, for whom the śastra of the night-rounds are recited.

88, 1-2. (D. Indra, M. Bṛhatī, R. Nodha Gautama)

(1) A. ĀŚ (V.18.2 Com., VII.4.3 and VIII.6.16) prescribes the Pragātha as the stotriya for the Brāhmaṇācchaṁsin at the mid-day pressing in the Agniṣṭoma on the Caturviṁśa-day and on the Viṣuvant respectively. ŚŚ (VII.23.3 and XII.9.11) prescribes the pragatha for the Brāhmaṇācchaṁsin in the Agniṣṭoma and on the first Abhiplava day in the same context.

B.C. PB (XI.4.3) cites the corresponding verses from SV for chanting the Naudhasa-sāman, which forms the Pṛṣṭha-stotra on the above-noted occassions. The viniyoga is based on Śrutipramāṇa.

88, 3-4. (D. Indra, M. Bṛhatī, R. Nodha Gautama)

(1) A. ĀŚ (VIII.4.4) and ŚŚ (XII.5.18) prescribe the pragātha as the Anurūpa for the Brāhmaṇācchaṁsin at the midday-pressing on the Caturviṁśa day and for the Acchāvāka on the first- chandoma-day (i.e. the seventh day of the Daśarātra) respectively.

B.C. The viniyoga is based on liṅgapramāṇa.

89, 1-2. 3-4. (D. Indra, M. Bṛhatī, R. Nṛmedha Āṅgirasa)

(1) A. ĀŚ (VII.3.2) prescribes pragatha 1-2 in the Marutvatīya śastra on the Caturviṁśa day as well as on the second day of the Ṣaḍahas and ĀŚ (V.14.18) prescribes pragātha 3.4 in the Marutvatīya-śastra in the Agniṣṭoma. ŚŚ (X.13.10) prescribes both the pragāthas in the Marutvatīya śastra on the tenth day of the Daśarātra.

B. AB (XX.5) cites pragatha 1-2, in the Marutvatiya-sastra on the second of day of the Prsthya sadaha and AB (XX.1) cites pragatha 3-4 in the same context on the first day of the Prsthya-sadaha. KB (XXVII.2) cites both the pragathas in the context on the tenth day. The viniyoga is based on Srutipramana.

C. As the pragathas mention the Maruts with Indra, they are appropriate to the Marutvatiya-sastra.

90. 5-6. (D. Indra, M. Brhati, R. Nrmedha Angirasa)

(1) A. AS (VII.4.3) prescribes the pragatha as the Anurupa in the sastra of the Brahmanacchamsin at the midday-pressing on the Caturvimsa-day.

B.C. The viniyoga is based on lingapramana and the pragatha is appropriate to the context, for it agrees with its stotriya in deity etc.

92. 7-33. (D. Indra, M. Gayatri, R. Srutakaksa Angirasa)

(1) A. AS (VI.4.10) and SS (IX.7.3) prescribes these verses in the Sastra of the Hotr at the first round in the Atiratra.

B.C. The viniyoga is based on lingapramana. The rcs suit the context, because the night-rounds are for Indra.

93. 1-33. (D. Indra, M. Gayatri, R. Sukaksa Angirasa)

(1) A. AS (VI.4.10) and SS (IX.11.2) prescribe the thirty rcs, leaving the last thirty-fourth rc of the hymn which refers to the Rbhus, in the sastra of the Hotr at the second round in the Atiratra.

B.C. Same as under 92. 7-33 above.

(2) A. A AA (V.2.3.2) cites the 33 rcs, leaving the last rc of the hymn in the Gayatri-group of verses in the Niskevalya-sastra in the Mahavrata.

97. 1-9. (D. Indra, M. Bṛhatī, R. Rebha Kāśyapa)

(1) A. ŚŚ (XVIII.8.12) prescribes these nine ṛcs in the Bṛhatī-group of verses in the Niṣkevalya-śastra in the Mahāvrata.

B.C. AĀ (V.2.4.2) cites the nine verses for the same purpose. The viniyoga is based on Śrutipramāṇa.

99. 1-2. (D. Indra, M. Bṛhatī, R. Nṛmedha Āṅgirasa)

(1) A. ĀŚ (VII.4.4) and ŚŚ (XII.5.4) prescribe the prgātha as the Stotriya for the Acchāvāka at the midday-pressing on the Caturviṁśa-day and on the second day of the Daśarātra respectively.

B.C. The viniyoga is based on Śrutipramāṇa.

99. 3-4. (D. Indra, M. Bṛhatī, R. Nṛmedha Āṅgirasa)

(1) A. ĀŚ (VII.4.3) and ŚŚ (XII.4.19) prescribe the Pragātha as the Stotriya for the Brāhmaṇācchaṁsin on the Caturviṁśa-day and on the last chandoma-day (i.e. the ninth day) ofthe Daśarātra.

B.C. The viniyoga of the stotriya is based on Śrutipramāṇa and and that of the anurūpa on the liṅgapramāṇa.

99. 5-6. (D. Indra, M. Bṛhatī, R. Nṛmedha Āṅgirasa)

(1) A. ĀŚ (VII.3.19) and ŚŚ (XII.9.11) prescribe the it as the Sāmapragātha on the Caturviṁśa day and on the sixth day in the Niṣkevalya-śastra.

B.C. AB (XXI.4) cites the Pragātha for the same purpose on the fourth day of the Pṛṣṭhya ṣaḍaha. The viniyoga is based on Śrutipramāṇa.

100. 11-12. (D. Sūrya, M. Bṛhatī, R. Jamadagni Bhārgava)

(1) A. ĀŚ (VI.5.2) prescribes these two ṛcs to be recited by the Hotṛ in performing the Homa before starting the recitation of the Āśvina-śastra.

B.C. The viniyoga is based on liṅgapramāṇa.

(2) A. ĀŚ (VII.7.6) and ŚŚ (XIII.8.2) prescribe the pragātha as the stotriya in the extra-śastra which is occassioned by Soma being left over (atireka) at the midday-pressing.

B.C. PB (IX.7.6) cites the corresponding verses from SV for chanting the extra-stotra. The viniyoga is based on Śrutipramāṇa.

102. 1-18. (D. Agni, M. Gāyatrī, R. Prayoga Bhārgava)

(1) A. ĀŚ (IV.13.7) prescribes these eighteen ṛcs in the Gāyatrī part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I.1 (1), Ch. II.

103. 1-7. (D. Agni, M. Bṛhatī, R. Saubhari Kāṇva)

(1) A. ĀŚ (IV.13.7) prescribes the seven verses in the Bṛhatī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma. ŚŚ (VI.4.7) prescribes only the first four ṛcs in the context.

B.C. See under I.1 (1), Ch. II.

Maṇḍala X

1. 1-6. (D. Agni, M. Triṣṭubh, R. Triśiras Tvāṣṭra)

(1) A. ĀŚ (IV.13.7) prescribes these six ṛcs in the Triṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma. The ~~viniyoga~~ hymn has 9 ~~ṛcs~~. The last three (7-9) are addressed to Indra and therefore excluded from this viniyoga.

B.C. See under I.1 (1), Ch. II.

14. 1-5. (D. Yama, M. Triṣṭubh, R. Yama Vaivasvata)

(1) A. ŚS (XV.9.5) prescribes these five ṛcs to be included by the Hotṛ and the Hotrakas in their śastras at the mid-day-pressing in the Yama-Stoma Ekāha.

B.C. The viniyoga is based on liṅgapramāṇa supported by the Samākhyā-pramāṇa and the ṛcs are appropriate for they belong to Yama.

14. 1-8. (D. Yama, M. Triṣṭubh, R. Yama Vaivasvata)

(1) A. ŚS (XVI.13.2) prescribes that the Hotṛ, Brahman udgātṛ and Adhvaryu should address the human victims in the Puruṣamedha with successive ṛcs each.

B.C. The viniyoga is based on liṅgapramāṇa.

15. 1-11. (D. The Pitṛs, M. Triṣṭubh, R. Śankha Yāmāyana)

(1) A. ŚS (XVI.12.17) prescribe these eleven ṛcs to be recited while the human victim is made to smell the place where the Bahiṣpavamāna-stotra was lauded in the Puruṣamedha.

B.C. The viniyoga is based on Liṅgapramāṇa.

27. 8-11. (D. Indra, M. Triṣṭubh, R. Vasukra Aindra)

(1) A. ŚS (XVI.13.17) prescribes these eleven verses in the theological discussion that takes place between the Adhvaryu and the Hotṛ in the Puruṣamedha.

B.C. The viniyoga is based on liṅgapramāṇa.

45. 1-11. (D. Agni, M. Triṣṭubh, R. Vatsaprī Bhālandana)

(1) A. ĀŚ (IV.13.7) prescribes the eleven ṛcs in the Triṣṭubh-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma. The hymn has twelve verses in all. The last verse is omitted for besides Agni it refers to Dyāvāpṛthivī.

B.C. See under I.1 (1), Ch. II.

81. 1-6. (D. Viśvakarman, M. Triṣṭubh, R. Viśvakarman Bhauvana)

(1) A. ŚŚ (VI.11.9) prescribes these six verses as anuvakyas (1-3) and yājyās (4-6) in the Animal-sacrifice to Viśvakarman. The hymn has in seven verses. ĀŚ (III.8.1) prescribes only rcs 2, 5, 6, 7 as anuvākyās (2, 6, 7) and yājyā (5) in the Animal sacrifice to Viśvakarmana.

B.C. The viniyoga is based on liṅgapramāṇa. The verses praise and invoke viśvakarman and are therefore appropriate to the context.

121. 1-6. (D. Prajāpati (Ka), M. Triṣṭubh, R. Hiraṇyagarbha Prājāpatya)

(1) A. ĀŚ (III.8.1) and ŚŚ (IX.23.9) prescribe these six ṛcs as the anuvākyās (1-3) and the yājyās (4-6) for the omentum, puroḍāśa and the parts of the animal respectively in the Animal-sacrifice to Prajāpati.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛcs suit the context for they are addressed to Prajāpati.

123. 1-5. (D. Vena (Indra), M. Triṣṭubh, R. Vena Bhārgava)

(1) A. ŚŚ (XV.3.9) prescribes these five verses in the extra uktha-śastra in the Vājapeya.

B.C. The viniyoga is based on liṅgapramāṇa.

125. 1-6. (D. Vāc, M. Triṣṭubh, R. Vāc Āmbhṛṇī)

(1) A. ŚS (VI.11.11) prescribes these six ṛcs as the anuvākyās (1-3) and the yājyās (4-6) for the offering of omentum, puroḍāśa and the the parts of the animal in the Animal-sacrifice to Vāc.

B.C. The viniyoga is based on liṅgapramāṇa. Vāc is relating her greatness in the first person in the hymn.

127. 1-6. (D. Rātri, M. Gāyatrī, R. Kuśika Saubhara)

(1) A. ŚS (VI.11.6) prescribes these six ṛcs as the anuvākyās (1-3) and the yājyās (4-6) for the offering of the omentum, the purodasa and the parts of the animal in the Animal-sacrifice to Rātri.

B.C. The viniyoga is based on liṅgapramāṇa. The ṛcs invoke and praise Rātri and are, therefore, appropriate to the context.

RESUME

Pragāthas

Hotṛ

Marutvatīya-śastra I. 36.1-2; 40.1-2 (1), 3-4 (1,2), 5-6 (1,2); VIII. 60.1-2; 89.1-2, 3-4.

Niṣkevalya-śastra —— I. 36.15-16 (Anurupa); VI. 46.1-2 (Stotriya); 9-10 (Sāmapragātha); VII. 16.1-2; VIII. 1-2 (2) (Sāmapragātha); 3.1-2 (Sāmapragātha), 3-4 (Kadvantpragātha), 5-6 (Sāmapragātha), 7-8 (Anurūpa); 61.7-8 (Anurūpa); 88.1-2(stotriya); 99.5-6 (Sāmapragātha).

Āgnimāruta-śastra ——— I. 44.1-2 (anurūpa); VI. 48.1-2 (stotriya); VII. 16.11-12 (anurupa).

Āśvina-śastra ——— VII. 66.10-11.

Funeral-rites ——— I. 40.1-2 (2)

Hotrakas

Maitrāvaruṇa ——— VII.22.1-2 (stotriya); VII. 32.14-15 (1,2) (Sāmapragātha and kadvantpragātha); VIII. 1.1-2 (1) (stotriya), 3-4 (anurūpa); 19.3-4 (stotriya), 5-6 (anurūpa), 19-20 (stotriya), 23-24 (anurūpa).

Brāhmaṇācchaṁsin ——— VI. 46.5-6 (anurupa); VII. 32.12-13 (sāmapragātha); VIII. 3.9-10 (anurūpa), 13-14 (kadvant), 15-16(1,2), (sāmapragātha, anurūpa),; 4.1-2 (2) (stotriya), 3-4 (anurūpa); 21.1-2 (stotriya), 9-10 (anurūpa); 33.1-2 (stotriya); 38.3-4 (anurūpa) 90.5-6 (anurūpa); 99.3-4 (stotriya).

Acchāvāka ——— VIII. 4.1-2 (1) (stotriya); 66.1-2 (stotriya), 7-8 (anurūpa), 9-10 (kadvant); 70.1-2 (stotriya), 3-4 (anurūpa); 88.3-4 (anurūpa); 99.1-2 (stotriya).

Groups of more than three ṛcs

Sāmidhenīs ——— III. 27.5-6; 27.5-10; VIII. 44.1-4.

Animal-sacrifice ——— X. 81.1-6; 12[illegible].1-6; 125.1-6; 127.1-6.

Pravargyābhiṣṭava ——— I. 120.1-9 (1).

Agniṣompraṇayana ——— I. 91.9-12.

Prātaranuvāka --------- I. 22.1-4; 27.1-10, 1-12; 44.1-12; 47.1, 3, 5; 58.1-5; 92.1-4, 5-12; 140.1-2; II. 8.1-5; III. 1.1-14; 9.1-8; 24.2-5; IV. 1.4-20; 7.2-6, 7-11; V. 7.1-9; 16.1-4; 17.1-2; 18.1-4; VI. 2.1-9; 15.1-9, 10-15; 16.1-45; VII. 21.21-25; VIII. 5.1-36; 11.1-9; 22.1-7; 26.1-15, 16-19; 102.1-18; 103.1-7; X. 1.1-6; 45.1-11.

Ājya-śastra ----- I. 45.1-9; VI. 2.1-10.

[illegible]

Marutvatīya -śastra ----- V. 30.1-11 (1,2,3).

Niṣkevalya-śastra ------ I. 10.4-12; 84.1-6; V. 35.1-7;. VII. 18.1-15; VIII. 1.1-19; 2.4-39; 3.1-20; 4.1-7, 1-14; 6.1.45; 15.1-12; 17.1-15; 24.1-27, 1-9; 33.1-15; 34.1-15; 46.1-20; 61.1-8, 9-18; 66.1-14; 70.1-6, 1-11; 93.1-33 (2); 97.1-9.

Vaiśvedeva-śastra ------- I. 29.5-8; 161.1-13; II. 1.13-16; III. 60.1-4; IV. 37.1-4; 56.1-4; V. 44.1-13; VI. 15.1-4.

Āgnimāruta-śastra ------ VI. 47.1-4; VII. 1-9, 1-15.

Rātri-paryāya-śastra ------ VIII. 92.7-33; 93.1-33 (1).

Āśvina-śastra ------ I. 30.1-9; 120.1-9 (2);

Āptoryāmaṇa ----- I. 46.1-9.

Vājapeya ----- X.123.1-5.

Aśvamedh---- I. 163.1-11.

Puruṣamedha ----- X.14.1-8; 15.1-11; 27.8-11.

Hotrakas

Maitrāvaruṇa -------- I. 5.4-10; VIII. 18.1-21; 66.1-9; VIII. 5.1-9; 32.4-18; 59.1-5; 80.1-8.

Brāhmaṇācchaṁsin ---------- I. 6.4-10; 102.1-10; III. 37.1-10; VIII. 17.7-13;

Acchāvāka ------ I. 7.4-10; 9.4-10; 5.34.1-8; VII. 94.1-9, 1-11; 99.1-6; VIII. 45.1-17.

Śrutipramāṇa ------- I. 20.7-8; 22.5-8; 40.1-2 (1), 3-4, 5-6; 50.1-9; 84.1-6; 91.9-12; 120.1-9 (1); 161.1-13; 163.1-11, 12-13; II. 9.1-2; 41.1-2 III. 18.1-2; 27.5-6; 60.1-4; IV. 4.1-5; 37.1-4; 56.1-4; V. 28.5-6; 30.1-11 (1,2,3); 35.1-7; VI. 2.1-10; 15.1-9; 46.1-2, 9-10; 47.1-4; 48.1-2; VII. 16.11-12; 18.1-15; 32.1-2, 14-15 (2), 22-23, 26-27; 66.10-11; VIII. 1.1-2, 1-19; 2.4-9; 3.1-2, 3-4, 5-6, 7-8, 13-14, 15-16; 4.1-2, 1-7, 1-14; 6.1-45; 15.1-12; 17.1-13; 19.3-4, 19-20; 21.1-2; 24.1-27; 33.1-2; 33.1-15; 34.1-15; 44.1-4; 46.1-20; 49.1-2; 61.1-2 (1); 61.7-8, 1-5, 9-18; 66.1-2, 1-14, 97.1-9; 99.1-2, 3-4, 5-6.

Liṅgapramāṇa -------- I. 5.4-10; 6.4-10; 7.4-10; 9.4-10; 10.4-12; 22.1-4, 16-21; 23.2-3; 27.1-10, 1-12; 36.1-2, 15-16, 40.1-2 (2); 44.1-2, 1-12; 45.1-9; 46-19; 47.1, 3, 5; 58.1-5; 92.1-4, 5-12; 102.1-10; 120.1-9 (2); 140.1-7; II. 1.13-16; 8.1-5; III. 1-14; 9.1-8; 24.2-5; 27.5-10; 37.1-10; IV. 1.4-20; 7.2-6, 7-11; V. 7.1-9; 16.1-4; 17.1-4; 18.1-4; 34.1-8; 44.1-13; VI. 2.1-9; 15.1-4, 10-15; 16.1-45, 46.5-6; VII. 1.21-25; 16.1-12; 18.1-21; 32.12-13; 14-15 (1); 66.1-9; 94.1-9, 1-11; 99.1-6; VIII. 1.3-4; 3.9-10, 1-20; 4.3-4; 6.1-36, 1-9, 7.1-9, 1-15; 11.1-9; 17.7-13, 19.5-6, 23-24; 21.9-10; 22.1-7; 24.1-9; 26.1-15, 16-19; 32.4-18; 45.1-17; 59.1-5; 60.1-2; 61.1-2 (2); 66.7-8; 70.3-4; 80.1-8; 88.3-4; 90.5-6; 92.7-33;

93.1-33; 100.11-12; 102.1-18; 103.1-7; X. 1.1-6; 14.1-5; 15.1-11; 27.8-11; 45.1-11; 81.1-6; 121.1-6; 123.1-5; 125.1-6; 127.1-6.

Chapter VI

Conclusion

The Śrauta Viniyoga and the meaning of the Mantras.

The observations about the appropriateness of the Sūktas, tṛcas, ṛcs and other groups of verses to the ritual-contexts in the preceding four chapters, further confirms with reference to the Śrauta viniyoga, the proposition of Prof. V. M. Apte 'that the rubrication of Ṛgveda mantras in the literature of ritual is not as arbitrary as is often supposed'.[1] It may, however, be conceded that the employment of the mantras in the ritual in many cases does show that the mantra was not originally composed by the ṛṣi with a view to the ritualistic context or contexts, in which we find it fitted by the Brāhmaṇas and the Śrauta Sūtras. But that does not, in any way, lead us to the conclusion that the mantras even in these cases 'have nothing to do with the sacrificial acts for which they are prescribed----'[2]. On the contrary, the statement of the Brāhmaṇas--- 'etad vai yajñasya samṛddhaṁ yad rūpasamṛddhaṁ yat karma kriyamāṇam ṛgabhivadati'[3] is born out by their attempts to explain the suitability and the symbohical relation of the mantra with the rite. The language had not changed to the extant that the meaning of the mantras be unintelligible to the ṛtviks, who for the first time employed a sūkta or tṛca or ṛc in a particular ritual-context. The meaning of many sūktas or mantras accorded so well with more than one context in the ritual that they were fittingly employed in those context. For example I. 36.13, 14 are appropriately employed in the Pravargya and also in the agnīṣomapraṇayana; I. 83.3 in the pravargya and also in the

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1. ~~RPG P 56~~ RSG, p. 56.
2. HIL p,276
3. ~~ABI. 4 etc.~~ AB, I, 4 etc.

Havirdhānapravartana. Examples can be multiplied from the preceding chapters. Such application of the mantras in different contexts is of much importance from the historical point of view of the ritual, for it may afford us a basis for supposing the later innovation of one of the contexts or of all the contexts, as the case may be, in the ritual, because had the ṛṣi composed the mantra for ritualistic purpose at all, it must have been only for one of the various contexts, in which it was fitted later on. So let us now divert our attention to find , what reasonably can be inferred from the śrauta viniyoga of the mantras, about the details of the evoluation of the śrauta ritual.

The Śrauta Viniyoga and the Chronology of the Sacrifice

The resume at the end of each of the four preceding chapters shows at a glance the various contexts in which the sūktas, tṛcas, ṛcs, pragāthas and other groups of verses are employed in the Śrauta ritual. Now let us examine the viniyoga of these various units of the mantras with reference to the five types of the Śrauta-sacrifice and see what light it throws on the relative chronology of the evolution of these types.

The Agnihotra, which forms a necessary item of the daily routine of a householder, is the simplest of the Śrauta-sacrifices. Its performance is based wholly on the yajurveda, which is a clear indication of its late adaptation in the daily life. The word 'Svāhā' preceding the āhutis in the Agnihotra, further supports this view. In the Ṛk-saṁhitā 'Svāhā' is of more frequent occurance than 'Vaṣaṭ', which precedes the offering in a yāga in the developed ritual of the Śrauta Sūtras.' It is also to be noted that 'vaṣaṭ'[4]

4. See RS Vol. V Pp 376, 522.

occurs in fairly late hymns. There seems to be little difference in the meaning of these two words in Ṛksaṁhitā, as both are used with reference to the offering-- 'Svāhā vayaṁ kṛṇavāmā havīṁṣi' (X.2.2), 'ya āhutiṁ pariveda vaṣaṭkṛtim' (I.31.5). It was probably at a late stage in the development of the Śrauta ritual that a difference was made between Homa and yāga and 'Svāhā' was exclusively used to precede the offering in a Homa, while 'Vaṣaṭ' was reserved for the offering in a yāga.

The simplicity of the Agnihotra in itself can not be taken as a proof of its antiquity, for an institution of the simplest nature is not necessarily the oldest. The simplest can also be chiselled out of a complex structure, to meet the requirements of a growing society and this is what has taken place in the case of the Agnihotra. Sacrifice came to be considered as the very basis of life[5] and as every householder could not afford to devote the time and energy required in the performance of the more complex types of sacrifices, a simple form of it had to be evolved which could be introduced in daily life, so that it may remain in close touch with the sacrifice, the universal principle of life[6]. It is interesting to note the attempt of the Brāhmaṇas to show how Agnihotra represents such complex sacrifices as the Somayāga and even the cayana[7].

The Darśapūrṇamāsa, which is a fortnightly sacrifice, is far more elaborate than the Agnihotra, but it is also predominantly based on the yajurveda. There are only two hymns prescribed by ŚS for Agnyupasthāna at the Anvādhāna in this

5. SR, P 291
6. RPV, Ch. 27, § 3.
7. AB XXV. 3, KB II.1.

sacrifice. One of these (X.128) is a Viśvedeva-hymn and is more appropriately cited in the Vaiśvadeva śastra in a Saṁsava (by ĀŚ and ŚŚ both) and the other (X.187) is also prescribed in the Āgnimāruta-śastra by ĀŚ. Two tṛcas (VI.16.10-12 and III.27.13-15) are employed amongst the Sāmidhenīs. The rest of the Hautra-karma consists of single verses used as anuvākyās and yājyās for the various offerings made in the sacrifice and for other miscelleneous purposes. These ṛcs are picked up from different maṇḍalas. All this proves the late innovation of this sacrifice. Here also, Śatapatha Brāhmaṇa (I.7.3.16) explains its significance by equating it to the Soma-sacrifice. One hymn (V.X.57), prescribed in the piṇḍapitṛyajña refers to Soma pitṛmant, stating that the Devas drove away the Asuras from the fortnights by the Darśapūrṇamāsa. The absence of any reference to this fortnightly sacrifice in the Aitareya Brāhmaṇa is an indication of its very late innovation, though the various rites of which it is composed of, go back to the very early period, when the hymns were being composed. Thus the existance of the recitation at the time of the kindling of fire, the prayājas and anuyājas, the Patnīsaṁyājas and the pitṛyajña at the period can be inferred from the hymns of the ṚK-saṁhitā[8]. It is only the bringing together of these various rites in the form of an iṣṭi and prescribing it for a fortnightly performance that can be said to be a late innovation.

In the Cāturmāsyas also isolated verses from the Ṛksaṁhitā are employed. Only one hymn (V.24) is prescribed at the Mahāpitṛyajña in the Sākamedha-parvan. These seasonal sacrifices are a natural development in the religious

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8. SR, Ch. VI.

rites of an agricultural society. Some sort of periodical sacrifices seems to be referred to at I. 94.4 ('bharāmedhmaṁ kṛṇavāmā haviṁṣi te, citayantaḥ parvaṇā parvaṇā vayam')[9].

In the Animal-sacrifice, besides the ten Āprī hymns, six hymns are employed, three of which (I.154; II.40, VI.57) have six verses each and these verses are prescribed as the anuvākyās and yājyās for the offering of the omentum, the puroḍāśa and the parts of the animal. It can not be ascertained that these hymns were originally meant for Animal-sacrifice, for they contain no reference to it, but the remaining, three hymns (III.8, 21; VI.1) do seem to have been composed for this purpose. III.8 refers to the yūpa as 'vanaspati' and as 'yajñasya ketuḥ' and fully accords with the acts being performed in erecting the yūpa; III. 21 refers to the oozing drops (from the omentum which is roasted) and VI.1 refers to Agni Manotā as 'vapāvantam' (ṛc 3). These hymns from the Kula-maṇḍalas as well as the employment of the Āprī hymns would suggest a very early date for the Animal-sacrifices. Scholars, however, have different views about the antiquity of this type of sacrifice. While Max muller[10], Haug[11], Macdonell [12], Ptd K. chattopadhyaya [13] and Deshmukh[14] assign an early date to the Animal-sacrifice Keith[15] and Potdar[16] hold it as a late development.

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9. cf. ASL, P. 269 where Max Müller takes it as referring to Darśapūrṇamāsa. But parvan is more appropriate to the Cāturmāsyas, which are performed on the Parvan days.

10. ASL, P. 245
11. ABI, P. 7.
12. EHE, P. 312, 613
13. ERCV, P. 7.
14. RVL, P. 184.
15. RPV, P. 13.
16. SR, P. 135-137.

It is true that the hymns neither very often refer to the 'pasu' as an offering nor do they take notice of the process of the preparation of an animal offering and even the Brāhmaṇas of the Ṛgveda treat the Animal-sacrifice as a part of the Soma-sacrifice and not as an independent one. But as Pt. K. chattopadhyaya remarks, "Following the dictum 'yadannaḥ puruṣo loke tadannāstasya devatāḥ' we may safely infer that in the earliest pastoral stage the Vedic Aryans must have chiefly offered animal food to their gods"[17], the prevalance of the Animal-sacrifice at the pastoral stage can not be doubted[18A]. Later on with the advancement of agriculture cereal-food must have become more common and cereal offerings came in vogue. The aversion to killing and to the scene it creates, also seems to have developed quite early, particularly among the priestly class. Even at the animal-sacrifice the Śamitṛ is asked to immolate the victim in such a way that it does not make any sound. But the same may not have been the case with the warrior-class, who happened to be the patrons of the sacrifice. A tendency to preserve the old traditions is also discernible in the hymns, as Potdar himself has noted (SR, p.125). That is probably why an animal offering is mentioned to the pitṛs at X.16.4 and the Animal-sacrifice was retained as a part of the Soma-sacrifice.

It is in the Soma-sacrifice that the overwhelming majority of Sūktas, tṛcas, single ṛcs, pragāthas and other groups of ṛcs are prescribed by the Brāhmaṇas and the Śrauta sūtras of the Ṛgveda. The discussions of AB and KB are concerned with Soma-sacrifice alone. Even in the hymns, Soma is the 'havir

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17. PRCV, p.7

18A. It is interesting to note that I. 162.3 mentions a goat (chāga) meant for Pūṣan, who is intimately connected with the cattle.

~~18. Macdonell states that the Dīkṣa and the Avabhṛtha are ancient types of magical rites, but he has not referred to any ERC, Vol. II, 6?? b.~~

haviṣṣu vandyaḥ' (IX.7.2) and 'Jyeṣṭham amṛtam madam'. It is also in connection with the Soma-sacrifice that numerous types were evolved and all the remaining four classes of sacrifice (Viz. Homa, iṣṭi, Cāturmāsya and Paśuyāga) were included in it in some form or the other. It is, therefore, of the greatest importance from the point of view of the evolution of Vedic sacrifice to closely observe the process of bringing together of the different usages prevailing in the different Ṛṣi-families, improving upon these usages and ~~bringing in~~ introducing ~~fresh~~ new rites to make the design of the Soma-sacrifice symmetrical, according to the notions about symmetry prevailing at the time.

The Dīkṣā or the Dīkṣaṇīyeṣṭi is not referred to in any ṛc of RV. The offering to Agni-Viṣṇu at the iṣṭi, in itself, is a proof of its late innovation. This view is supported by the fact that the ṛcs employed as anuvākyās and yājyās do not refer to Viṣṇu. One of the ṛcs (I. 91.5) refers to Soma. Thus it appears that it was originally an iṣṭi for Agni-Soma. Though the connection of Agni with the sacrifice goes to a remote past, the identification of Viṣṇu with sacrifice is a late development. As the beginning so the end, is the notion of symmetry in the Brāhmaṇas and hence the Avabhṛtha was conceived as the counter-part of the Dīkṣā at the end. As the Dīkṣaṇīyeṣṭi is for Agni-Viṣṇu, the Avabhṛtheṣṭi is for Agni-Varuṇa. The ṛcs employed in the iṣṭi mention both the deities and Avabhṛtha is also referred to at VIII. 93.23; probably it was the Avabhṛtha that suggested Dīkṣā at the beginning.[18B]

18B. Macdonell states that the Dīkṣā and the Avabhṛtha are ancient types of magical rites, but he has not referred to any ṛc, ERE, Vol. II, p. 614 b.

The idea of symmetry is more clear in the Prāyaṇīyeṣṭi at the beginning and the udayanīyeṣṭi at the end. Āditya is the main deity at both the iṣṭis. The anuvākyās and yājyās at the Prāyaṇīyeṣṭi are used as yājyās and anuvākyās at the udayanīyeṣṭi. The ṛcs are collected from different maṇḍalas, but refer to the deities to whom the offerings are made.

The Ātithyeṣṭi has the main offering to Viṣṇu, which shows its late character. Two ṛcs (X.1.5; IV. 4.10) employed in the iṣṭi refer to atithi and ātithya, but with reference to Agni and not to Soma. Here it would be proper to mention the Agnimanthanīyā ṛcs. The churning of fire is an ancient practise, which was preserved in the sacrifice, as is indicated at III.17.1 (samidhyamānaḥ prathamānudharmā). III.29 is a perfect hymn for the occassion. But the collection of thirteen rcs from various mandalas for the purpose reflects the attempt at sharing the traditions of the different Ṛṣi-families. Except the first two (I.24.3 and I.22.13), which refer to Savitṛ and Dyāvāpṛthivī, the ṛcs mention the birth of Agni and are very appropriately prescribed in the context.

The Pravargyeṣṭi consists of two parts; the first, which is called the pūrvapaṭala, is the Pravargyapracāra and the second part, referred to as the uttarapaṭala is the gharmayāga. The Hotṛ's recitation at this iṣṭi is a lengthy one in which sūktas, tṛcas, ṛcs and groups of verses are collected from all the maṇḍalas. The offering of the gharma was most probably an ancient practice [19] and appears to be made to the Aśvins (VIII.9.4). Its connection with Soma is also referred to (VIII.9.7). The Pravargya is referred to

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19. The Parseas also use the mixture of the milk of cow and goat which is called 'Jivam' (AV. gam jivyam), in the yasna ceremony; ~~cf. LSP, P. 278.~~ J.J Modi – 'The Religious Ceremonies And Customs of the Parsees', p. 278, published by Jehangir B. Karani's Sons, Bombay, 1937.

as 'Pravrj' at V.30.15. The verses collected for the Pravargyabhistava besides referring to the Gharma, Soma and the Asvins also mention Brahmanaspati, Savitr and Dyavaprthivi. The collection of the verses from all the mandalas and the mention of various deities indicates the very late composition of the abhistava in its present form.

The origin of the upasads is vague and rcs employed therein afford no clue to it. Keith[20] opines that the term means seiges and the siege is a mythical one. Hillebrandt[21] holds that the rite of besieging cites have been interpolated here.

In the Agnisomapranayana and the Havirdhānapravartana single rcs and trcas only are employed and no full hymn is prescribed for the purpose. The rcs and trcas are collected from different mandalas. Besides Agni and Soma, verses to Savitr and Dyāvāprthivī are also included in the recitation. All this shows a very late composition of these recitations.

The recitation at the Āponaptrīya contains one hymn (X.3)), one trcas (I.23.16-18) and some isolated verses. The hymn is by Kavasa Ailūsa and refers to Apām napāt, to the Āpah and also to Indra and Soma. It is a ritualistic hymn and appears to be composed for the context. The trca is by Medhātithi Kanva and the hymn from which it is taken is addressed to different dieties. The trca refers to the Āpah and also has indications of the context. The rcs also refer to the Āpah, to the mixing of them and to the Soma. The rite appears to be quite old.

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20. RPV, P. 327.

21. RL, P. 127 as quoted by Keith, RPV, P. 327.

The Prātaranuvāka contains numerous sūktas, tṛcas, ṛcs and other groups of verses. Its composition in its present form and also as directed by AB and KB, bears unmistakable marks of lateness. Verses to Agni, uṣas and the Aśvins in all the seven metres, indicates the importance the metres have acquired in the sacrifice. The invoking of Agni, Uṣas and the Aśvins may not be as late as the insistance on having verses in seven metres, for the intimate connection of these deities with the sacrifice is very often alluded to in the hymns. Agni is 'yajñānām yantā' (III.13.3) and 'devaḥ prathamo yajñiyo bhuvaḥ' (VIII.23.18); uṣas is referred to as 'Ketuḥ yajñasya' (I.113.19) and also as 'pūrvāhutau prathamā' (I.123.2), and the Aśvins, are spoken of as 'pracetasā adhvarasya yajñasya' (VIII.10.4). These are also the deities of the morning hours. It was, therefore, thought proper to invoke these deities at the morning before starting the rites of Soma-pressing.

It appears that the usage in the different ṛṣi-families may have been to invoke one or two of these deities and not all the three in the morning, for the second and eighth maṇḍalas do not contains any hymn to uṣas. Again all the family books do not contain hymns to these deities in all the seven metres.

One point to be noted here is that there is a growing insistance on having the hymn for a particular recitation or śastra in one metre only and if a hymn, which have some verses in a different metre, but is otherwise appropriate to the context, the verses in different metre are omitted, particularly if they happen to occur towards the end of the hymn. In some cases, however, the last verse of the hymn in a different metre is not only tolerated, but the difference in metre is prescribed also. This insistance on having only one metre in the hymn has resulted, as will be evident from the groups of verses listed in Ch. V, in having mutilated hymns in the recitations. The Brāhmaṇas do not show as much

of rigidity in this regard as the shown by the Śrauta sūtras, particularly by ŚŚ.

The Ājya-śastra consists of a hymn to Agni. The yājyā verses, however, refers to Indrāgnī, for the cup is being offered to this dual divinity. The hymns indicate an offering of puroḍāśa or ghṛta to Agni at the prātaḥsava. The name Ājya-śastra also indicates the same. Formely the Soma-cup at the morning pressing also must have belonged to Indra. At X.112.1 the offering of Soma at the morning-pressing is said to be for Indra ('indra piba pratikāmaṁ sutasya, prātaḥsāvaḥ tava hi pūrvapītiḥ'). Later on Agni was not only associated with Indra, but the śastra was addressed to him alone.

The Praüga-śastra is a land for the Viśvedevas, to whom the Soma-libation is being offered at the morning-pressing. In many cases (for instance on the third to the sixth day of the Daśarātra) the praüga-śastra is made up of tṛcas collected from the different maṇḍalas. In the Agniṣṭoma and on the first day of the Daśarātra I.2 and 3 make up the Praüga and on the second day of the Daśarātra II.41 is prescribed for the Praüga. As this hymn has only two ṛcs to Vāyu, and only one to Indra-Vāyu, ĀŚ and ŚŚ, by bringing in one ṛc to Vāyu and two to Indra-Vāyu, make it a perfect Praüga. It is interesting to note that AB is not so tṛca-conscious, for it does not cite ṛcs from other places to make up the defeciency in the hymn[22]. This insistance on having a tṛca as a perfect unit is yet another improvement in the design of the sacrifice that is initiated by the Brāhmaṇas and rigidly carried out by the Śrauta-sūtras. Another interesting point to be noted is that I.2 and 3, which together make up a perfect Praüga, are not in the proper order of arrangement. I.2 has only 9 ṛcs while 3 has twelve. In keeping with the general scheme of arrangement of hymns,

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22. AB XX.3.

which has hymns in a deity-group according to the decreasing number of verses, I.3 should have preceded I.2. Was it not in consideration of the Praüga-śastra that the proper order of arrangement was disturbed here?

The mid-day pressing belongs exclusively to Indra (mādhyandinaṁ savanaṁ kevalam te' IV.35.7). But here also the tendency to include various deities is clearly indicated in having pragāthas to Brahmaṇaspati and dhāyyās to Agni-Soma in the Marutvatiya-śastra. The influence of the sāman is apparent in having a stotriya followed by an anurūpa tṛca in the Niṣkevalya śastra and to bring uniformity in the two sastras of the mid-day-pressing the Marutvatīya-śastra is also provided with a pratipat and an anucara tṛca. The idea of this uniformity is further reflected in having two sastras for the Hotṛ at each pressing. May be, the Maruts may have received Soma-libations at some sort of Soma-sacrifice destined for them alone. Later on with the ascendance of Indra, Maruts were made subordinate to Indra and thus the Marutvatīya-sastra for Indra Marutvant might have been conceived.

The Vaiśvadeva-śastra also has a pratipat and an anucara tṛca which are addressed to Savitṛ. The composition of the Āgnimāruta-śastra indicates its very late inception in its present form. Besides the stotriya and anurūpa pragāthas, it contains verses to Rudra, to the wives of the Gods, to Yama, to the Pitṛs, to Indra, to Varuṇa to Viṣṇu and lastly to Prajāpati. Thus all the principal deities of the Vedic Pantheon are made to share the Soma-libation through this śastra. That the third-pressing was originally meant for the Ṛbhus is indicated by its first Stotra, which is named as the Ārbhavapavamāna-stotra. IV.34.4 also indicates, the same ('Pibata vājā ṛbhavo dade vo mahī tṛtīyaṁ savanaṁ madāya').

The important place that the recitation of the Grāvastut at the midday-pressing occupied in the Soma-sacrifice is attested by the fact that the hymns to be recited at the time of the Soma-pressing were collected in a separate maṇḍala (viz. maṇḍala IX). But the absence of any reference to Grāvastut in the hymns and the inclusion of such late hymns as X.76, X.94 and X.176 in his recitation leave us in no doubt that he was introduced in the sacrifice at a late stage. Formerly the recitation of the pāvamānīs might have been done by the Hotṛ or some other priest ~~and the office of the Grāvastut by the Hotṛ or some other priest~~ and the office of the Grāvastut seems to have been introduced to relieve him of a part of his duty.

A further development in the Soma-sacrifice is witnessed in introducing śastras of the Hotrakas at the morning and the midday pressings at the first instance and in the third pressing also at a later stage in the ukthya type. This development, however, seems to have occured at an early stage. The Praśāstṛ, who can easily be identified with the Maitrāvaruṇa of the later days, is referred to at I. 94.6, II.1.2, II.5.4, II.16.6 and X.91.10. At II.36.6 his vessel is referred to from which Mitra-Varuṇa are to drink Soma ('acchā rājānā nama etyāvṛtaṁ, praśāstrādā pibataṁ somyaṁ madhu'). It is interesting to note that six independent hymns to Mitra-Varuṇa occur in the Vasiṣṭha-maṇḍala. At VII.33.11 Vasiṣṭha is referred to as Maitrāvaruṇa ('utāsi maitrāvaruṇo vasiṣṭha'). It seems, therefore, highly probable that it was under the influence of the vasiṣṭhas that the office of the Maitrāvaruṇa was introduced.

The Brāhmaṇācchaṁsin, who is an assistant of the Brahman, also seems to have been introduced to relieve the Brahman of some of his duties. At II 36.5 a vessel of the Brahman is referred to, from which Indra is requested to drink the Soma-juice ('tvamasya brāhmaṇādā tṛpat piba') and at I.80.1 the Brahman is referred to as reciting. This duty of the Brahman seems to have

develved on the Brāhmaṇācchaṃsin later on, who recites for Indra at the morning-pressing.

The office of the Acchāvāka was most probably introduced very late, as appears from the fact that he is made to request the Hotṛ for an invitation and has to recite certain ṛcs, perhaps to demonstrate his ability at recitation. As the first śastra at the morning-pressing is for Indrāgnī, so is also the last one of the Acchāvāka. The midday-pressing being solely for Indra, the śastras of the Hotrakas also laud the mighty deeds of Indra at this pressing.

The ukthya form of Soma-sacrifice is a further development. By adding three more śastras of the Hotrakas at the third pressing the number of the śastras is made equal at this sacrifice. The śastra of the Maitrāvaruṇa is a litany to Indra-Varuṇa, of the Brāhmanacchaṃsin to Indra-Bṛhaspati and of the Acchāvāka to Indra-Viṣṇu. The Vasiṣṭha-maṇḍala contains four independent hymns to Indra-Varuṇa; to Indra-Bṛhaspati there is only one hymn in the Vāmadeva-maṇḍala and to Indra-Viṣṇu also only one independent hymn occurs in the Bharadvāja-maṇḍala. Probably it was to accomodate the special practices of these ṛsi-families that these dual divinities were introduced in the śastras of the Hotrakas at the third-pressing.

The Ṣoḍaśin and the Atirātra are the further extensions of the ukthya. The Atirātra is referred to at VII.103.7 ('Brāhmaṇāso atirātre na some saraso pūrṇamabhito vadanti'). As Indra alone is lauded at the three night-rounds of the Atirātra and no other divinity is made to share these śastras, its early character is apparant. The addition of an Āśvina-śastra to the Atirātra was probably suggested by the notions of symmetry. As the sacrifice had started with the Prātaranuvāka, it was made to end with āśastra, the composition of which was similar to the Prātaranuvāka.

Thus by accomodating the different usagas of the rsi-families and by improving upon the old practices according to their ideas about symmetry in design the main types of the Soma-sacrifice known as Jyotistoma were evolved. The Ahina types and the sattras carried on this evolution. The word 'satra' occurs once in VII.33.13. The rc, however, does not afford definite evidence to suppose that a long sacrificial session is meant here. Be it as it may, the pattern of the componant parts of the satras had already been evolved by the time the compilation of the Rksamhitā was finalised. The ideas about the propriety of different metres to various divinities and context are apparant in a matured form in X.30. In this hymn Gāyatrī is alloted to Agni, Usnih to Savitr, Anustubh to Soma, Brhatī to Brhaspati, Virāj to Mitra-Varuna, Tristubh to Indra and Jagatī to the Viśvedevas ('agner gāyatryabhvat sayugvosnihayā savitā sambabhūva/anustubhā Soma ukthair mahasvān brhaspater brhatī vācam āvat //4// virānmitrāvarunayoramiśrīrindrasya tristubiha bhāgo ahnah / viśvān devān jagatyā viveśa, tena cāklrpra rsayo manusyāh //5//). This distribution of the metres to the divinities might have resulted in many of the sūktas losing their viniyoga in the ritual and in many instances soma verses in a different metre in a sūkta were omitted, as can be seen from the viniyoga of groups of verses collected in Ch. V.

Some inportant innovations in the Ahīna and satra types may be noted here. The inclusion of the kadvant pragāthas in the śastras of the Hotrakas clearly indicates the influence of the advanced philosophical thinking about the sacrifice, which resulted in the postulation of a divinity in the form of Prajapati, who is designated as 'ka'. The śilpa-trcas included in the

śastras of the Hotrakas on the fourth, fifth and sixth days of the Daśarātra are of special interest. According to KB (XXIX.5) these tṛcas represent the three arts of dancing, sigging and music ('triv̥rd vai śilpam nṛtyam gītam vāditam iti'). These are clear indications of how the sacrifice is assimilating the philosophical and the artistic developments in the society and is thus developing in the form of a social institution also. This aspect of the sacrifice is all the more pronounced in such sacrifices as the Aśvamedha, the Rājasūya and the Vājapeya, where most of the constituents of the community, in one way or the other, actively participated. The Brahmodyas at the bigger sacrifices must have stimulated philosophical thinking and it is by no means improbable that such occassions must have given rise to the philosophical hymns collected in the Ṛksaṁhitā. Thus gradually the sacrifice developed into an institution permeating all the activities of the vedic people. This all-pervasive nature of the sacrifice has to be born in mind in interpreting the development of Indian culture.

All these developments had already occured by the time of the Brāhmaṇas. What further remained for the Śrauta sūtras was to take notice of the various optional sacrifices, to follow rigidly the improvements, initiated by the Brāhmaṇas and to fix the viniyoga in places where the Brāhmaṇas had not directly stated what particular sūkta or tṛca or ṛc was to be employed but had given a wide option, as is shown by the entries under the Liṅgapramāṇa in the preceding chapters.

Here notice may also be taken of the Puruṣamedha, which is prescribed by ŚŚ. Keith holds that 'its mention in the later sūtras is consistent only with the invention of it, as a reasonable complement to the theory of sacrifice which saw an anomaly in the omission of man from the victims'[23]. This view

23. RPV, P. 347.

is supported by the prescription of the Puruṣa-sūkta (X.90) to be recited after the immolation of the human victim. But ŚŚ also prescribes X.161 and X.163 which are said to be rājayakṣmāghma sūktas. The viniyoga of these sūktas would indicate that the human sacrifice was resorted to in order to save the life of a rich patron, who could afford to purchase a human victim, from some fatal desease. It appears that this sacrifice was introduced due to the influence of people not so advanced culturally, though the performance of the sacrifice must have been rare. The ākhyāna of Manu related by Śatapatha-brāhmaṇa (ŚBI. 1.4.14-17) would support this view. It is said in the ākhyāna that Manu sacrificed his wife at the suggestion of the Asura priests kilāta and Ākuli. The Śunaḥśepa-ākhyāna clearly indicates the aversion of the vedic people to human sacrifice. The ākhyāna 'expressly relates that the sacrifice was not carried out and that the priest Ajigarta who was willing to sacrifice his son was deprived of him as a punishment. Moreover, the mere fact that the great priests alleged to have been engaged in the offering would not perform the slaying is a proof that the rite was not an approved one.[24] The narration of the Śunaḥśepa-ākhyāna at the Rājasūya was most probably to impress upon the king that the human-sacrifice was not to be performed. Thus, it would not be far from truth that the vedic Aryans had not only ceased to have this primitive type of sacrifice, but they had also developed aversion for such sacrifices and its prescription in such a late work as ŚŚ is either only theoretical or at the most due to the influence of some groups of people, who on the cultural level had remained at the primitive stage.

Aitareya Brāhmaṇa (VI.8) contains an ākhyāna which relates that the Gods sacrificed with man and the sap departed from him and entered the horse, who was then made the victim at the sacrifice and the sap departed from him also and in this way the sap entered the ox, the sheep, the goat in succession

24. RPV. P. 62.

who were used as victims by the gods and at last the sap entered the earth i.e. the cereals. I am tempted to see in this ākhyāna the chronological order of the development of the sacrifice. The human-sacrifice belonged to the ~~pri~~ primitive stage; then came the Animal-sacrifices at the pastoral stage, which were mostly replaced by Homas and yāgas with cereals for the oblations at the agricultural stage. The Soma-yaga may also be taken to be as old as the Animal-sacrifice.

The Srauta Viniyoga and the Secular hymns

The śrauta viniyoga of 607 hymns has been traed in the Brāhmaṇas and the Śrauta sūtras of the Ṛgveda in Ch. II. Nearly two-third of the remaining 421 hymns have contributed tṛcas or ṛcs or other groups of verses in the Śrauta ritual, as has been shown in Ch. III, IV and V. Thus we are left with only a small number of hymns, which are not cited by AB, KB, ĀŚ or ŚŚ. Were these hymns never employed in the ritual? The evidence at our disposal does not encourage us to answer in the affirmative. We have to remember that AS and SS represent only two extant śākhās out of the twenty one hinted at by the Mahābhāṣya of Patañjali--- 'ekaviṃśatidhā vāhvṛcyam' (Āhnika I). Had the ritual-literature of the remaining nineteen śākhās been available, we could have ~~exp~~ expected to find many more sūktas cited by them in ritual-contexts. At least the sūktas, which are invocations to various divinities and are not cited by ĀŚ or ŚŚ, must have been employed by one or the other of these śākhās. Many of the Dānastutis are not prescribed by our Śrauta Sūtras. Their connection with the ritual can not, however, be doubted. Philosophical hymns like X.129 also can well be imagined to have been employed at the Brahmodyas in the long satras. Then there are two hymns I. 164 and VIII.29 which are termed as 'riddle poetry'[25]. One of these I. 164 is cited by ĀŚ in the Vaiśvadeva-śastra.

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25. HIL. P. 117.

The other also is a Vaiśvadeva hymn and its employment in ritual can not be doubted. Many of the dialogue hymns are cited by ĀŚ and ŚŚ in ritual-contexts. Thus X. 29 and X. 103 are prescribed in the ritual. The śilpa-sūktas and tṛcas prescribed in the Śastras of the Hotrakas at the midday-pressing, make us to believe that the dailogue hymns, which are not cited by ĀŚ or ŚŚ, must have been employed in the ritual by the other Śākhās. The narration of the Śunaḥśepa ākhyāna, which includes the group of hymns by Śunaḥśepa, in the Rājasūya makes a strong case to suppose that hymns like X.10 (Yama-Yamī-saṁvāda) and X.34 (gambler's hymn) must also have formed a part of some narration at a sacrificial session for the purpose of edification of the people gathered on the occassion. L. Von Schroeder[26] was most probably proceeding in a right direction in trying to prove that these saṁvāda hymns are really speeches belonging to some dramatic performances connected with the religious cult.

The Śrauta-ritual and the RK-saṁhitā

It is commonly believed that 'the Ṛgveda-saṁhitā as such can not be said to have been brought into being with any specific ritualistic purpose in view,'[27] because the arrangement of the hymns, unlike the Yajurveda and the Sāmaveda, is very scientific and is not based on the requirements of the Hotṛ. Though the scientific character of the arrangement of the hymns can not be questioned, but the ritualistic requirements also can not be dismissed altogether. Was it not due to the prominant place occupied by Agni, Indra and the Viśvedevas in the morning, midday and the third Savanas respectively that the hymns to these deities were placed in this order in the Saṁhitā and was it also not due to the requirements of the Praüga-śastra that hymns I.2 and 3

26. As referred to by Winternitz, HIL, P. 102.

27. VS, P. 6.

were placed in that order even by disturbing the general scheme of arrangement? The metrical character of the material collected did not allow the ~~xxxx~~ collectors to arrange it in accordance with the requirements of the ritual. The sūkta forms a unit and it had to be preserved intact. The Yajurveda and the Sāmaveda did not have this limitation. It seems, therefore, more reasonable to suppose that with the emergence of vast kingdoms and the consequent coming together of different clans, having their own ritualistic usages and specific rites, the need for a common ritual was felt more and more and it necessitated the collection of the hymns preserved by the various Ṛṣi-families, so that a pattern of scrifice could be evolved which might be acceptable to all. The collection did serve this purpose and as has already been pointed out, the sacrifice evolved into an all-pervasive institution, embracing in its fold all the religious, social intellectual and artistic developments of the times. Well has the ṛṣi observed;

> यो यज्ञो विश्वतस्तन्तुभिस्तत
> एकशतं देवकर्मेभिरायतः।
> इमे वयन्ति पितरो य आययुः
> प्र वयाप वयेत्यासते तते ॥१०.१३०.१॥